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AUTHOR Hatch, Kathlyn; Engels, Nancy
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ABSTRACT

This report describes a 3-year project which used local architecture as a resource for teaching the arts and humanities at the secondary level. The project involved 24 Massachusetts high school teachers in art, social studies, industrial arts, and the language arts working with project staff. The teachers attended two week-long summer courses. They learned about systems for analyzing visual information through building styles, plans, and design features, and how to interpret buildings as cultural evidence. An interdisciplinary approach was emphasized. During the school year teachers tried out different approaches to integrating the subject of architecture into their courses through examples of buildings from their communities. In over 1500 class sessions and 37 subjects--from studio art, literature, writing and architectural drawing to U.S. and world history, psychology, and economics--teachers designed architectural lessons tailored for course material they ordinarily covered and learning objectives they had set themselves. Their application involved a range of disciplines, teaching methods, and points of view, as well as students of varying abilities and grade levels and different types of schools and communities. The first two parts of the report discuss architecture as a resource for learning. The third and major portion of the report contains basic resources--including drawings of house styles and plans, and a list of recommended books--for finding buildings and using them for classroom teaching. (RM)

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A Pilot Project in Heritage Education

National Endowment for the Humanities

Office of the Massachusetts Secretary of State
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June 1982

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Architectural Heritage Education

A Summary Report

Local Architecture as a Teaching Resource For High School Courses

Credits

Text

Kathlyn Hatch
Nancy Engels

Layout, Production

Nancy Engels

Drawings

Nancy Engels
Sandra Schafer
Jeff Schantz
Theodore Schwalb

ARCHITECTURAL HERITAGE EDUCATION
PROGRAM PARTICIPANTS

Staff

Kathlyn Hatch, Project Director
Nancy Engels, Materials Developer
Greer Hardwicke, Regional Coordinator
Michael Zuckerman, Regional Coordinator
Sherry Midgett, Administrative Assistant
Margaret Quigley
David Jordan

Advisory Committee

Susan Maycock, Boston University,
Chairman 1979-1980
Chester Liebs, University of Vermont
Chairman 1980-1981

Members

Frederick Andelman
Henry Hicks
Anton Lahnston
James Macgregor
David Salomon
Alberta Sebolt
Lynne Spencer
Kathryn Welch

*Ex officio**

Robert Darman
Renée Landers
Susan Moulton

Teachers

John Borowicz
Shaun Bresnahan
Eugene Caille
Stephen Castonguay
Frederick Cole
Robert Dean
Ralph DiBona
George DuGuay
James Gormley
Judith Hamilton
Joan Hancock
Robert Hansbury
Charles Hill
John Horahan
Leon Hovsepian, II
Louis Hyde
Andrei Joseph
Paul Kosciak
John Langan
John Mayer
William O'Connor
David Papazian
Joseph VanWest
William Woodfin

*Office of the Massachusetts Secretary of State

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EVALUATION SUMMARY

The *Architectural Heritage Education* program was evaluated as an educational model during spring, 1982 by the Lesley College Program Evaluation and Research Group, under Brenda Engel, Co-director. The Lesley College findings, based on interviews or questionnaires of all participating teachers and documentation of their work in curriculum design, are summarized in *Architectural Heritage Education: An Evaluation Report*. The summary of this report is excerpted here.

SUMMARY STATEMENT

The *Architectural Heritage Education* pilot program has been an outstanding example of teacher in-service education; one which points the way, backed by experience and success, to a significant potential for high school education.

Factors in Program Responsible for Outcomes

The success of the *Architectural Heritage Education* pilot project can be attributed to several groups of factors:

Richness of the subject matter itself, architecture; its general availability, developmental appropriateness to high school students, adaptability to a variety of disciplines

The teachers' enthusiasm for the subject of architecture, their willingness to be learners as well as teachers, their initiative, energy and strong personal commitment to the project

The responsiveness and evolutionary design of the project itself; the fact that teachers' abilities were respected as designers of curriculum and contributors to the overall planning of the program

Expertise, competence and conscientiousness of the central staff, including the project director, materials developer and the field coordinators.

POSITIVE OUTCOMES

Benefits for Teachers

as professionals:

- sense of renewal
- increased self-respect as curriculum designers
- new ways of teaching

personally:

- new interest, awareness, knowledge
- broader acquaintance among colleagues and community
- closer relationships with students

Benefits for Students

- increased involvement, responsiveness
- cognitive and academic gains
- breaking down of barriers between in-school and out-of-school spheres
- equalization among students of varying academic ability
- closer relationship with teachers
- personal sense of history and appreciation for community

Benefits for Communities

- exchange with schools, teachers and students
- use made of resources, groups, individuals
- addition of new research and student interest in local context

INTRODUCTION

ARCHITECTURAL HERITAGE EDUCATION

This report summarizes the work of 24 Massachusetts high school teachers in art, social studies, industrial arts and the language arts with staff members of *Architectural Heritage Education*. For the past three years teachers and staff have developed together the idea of using local architecture as a resource for teaching the arts and humanities—and a way to convey for students the relationships among their academic courses, their community, and themselves.

Architectural Heritage Education (AHE) was conceived as a project for testing the educational validity of introducing architecture into existing secondary curriculum through practical applications designed by teachers. Organized in annual cycles, the program began each summer with a two-week course conducted for participating teachers by the staff. The curriculum for the course covered systems for analyzing visual information through building styles, plans and design features, as well as interpreting buildings as cultural evidence in discussions and activities involving an interdisciplinary point of view.

During the school year teachers tried out different approaches to integrating the subject of architecture into their courses through examples of buildings from their communities. In over 1,500 class sessions and 37 subjects—from studio art, literature, writing and architectural drawing, to U.S. and world history, psychology and economics—teachers designed architectural lessons tailored for course material they ordinarily covered and learning objectives they had set themselves. Their applications involved a range of disciplines, teaching methods, and points of view, as well as students of varying abilities and grade levels and different types of schools and communities.

This report distills their collective experience with the subject of architecture and presents the different ways that teachers of diverse disciplines pulled apart the topic to make it work for them in their own teaching situation and community setting. It also contains basic resources (including drawings of house styles and plans, timelines and a list of recommended books) for finding local buildings and using them for classroom teaching.

ARCHITECTURAL HERITAGE EDUCATION TEACHERS, COMMUNITIES AND COURSES

Belchertown
Belchertown High School
Shaun Bresnahan—*U.S. history*
Robert Hansbury—*U.S. history*

Concord and Carlisle
Concord-Carlisle Regional High School
Andrei Joseph—*U.S. history, Economics*
John Langan—*Art Workshop, 3-D Art*

Hampden and Wilbraham
Minnechaug Regional High School
Stephen Castonguay—*Introduction to Social Studies, Modern European history, Psychology*
Joseph Van West—*Art III, IV*

Lexington and 16 Metropolitan Boston communities
Minuteman Regional Vocational-Technical
George DuGuay—*Urban Readings*
Jack Mayer—*American Literature, World Literature*

Lowell
Lowell High School
Joan Hancock—*Art I, III, Art history*
Charles Hill—*Lowell history*

New Bedford
New Bedford High School
John Borowicz—*U.S. history*
Frederick Cole—*U.S. history*

North Adams
Drury High School
Robert Dean—*U.S. history, Ancient history*
John Horahan—*Principles of Art, Photography, Exploring Media*

North Brookfield
North Brookfield High School
Eugene Caille—*U.S. history*
Louis Hyde—*U.S. history, government**

Northbridge
Northbridge High School
Paul Kosciak—*U.S. history*
David Papazian—*U.S. history*

Stoughton
Stoughton High School
James Gormley—*American Studies*
Judy Hamilton—*American Studies, English I, III*

Winchester
Winchester High School
Ralph DiBona—*Architectural Drawing*
William O'Connor—*U.S. history, Ancient history*

Worcester
Worcester North High School
Leon Hovsepian—*Worcester's Architectural Roots, Art Studio***
Worcester South High School
William Woodfin—*U.S. history, World history*

*currently *North Brookfield Junior High School*
**currently *Burncoat Junior High School*

PART ONE

ARCHITECTURE, A RESOURCE FOR TEACHING

Whatever their academic discipline or specific course, teachers found in the subject of architecture several intrinsic qualities that make it especially suitable for teaching high school students. It is *local* and readily available in the community; a common and familiar aspect of students' *personal* experience; a *tangible* expression or symbol of abstract concepts such as culture or social change; and a *visual*, not verbal, medium for analyzing and interpreting almost any subject.

LOCAL

Most students become very attentive when pictures of buildings from their community are presented as part of their classroom studies. They are intrigued that something so familiar and ordinary relates to their coursework and delighted in gaining a new ability to interpret their surroundings in a different light.

Teachers capitalized on their students' curiosity about their community by referencing familiar buildings to their course material. They related local buildings that borrow motifs from medieval and classical architecture to the history of distant civilizations and their works of art; nearby colonial, Civil War, or Depression era houses to trends in American history; and the rich variety of buildings in the community to the principles of art and approaches to architectural design.

They took advantage of the accessibility of local buildings and assigned projects in the immediate community which gave students practice in course-related skills—sketching and drawing, observing problems in home maintenance and repair, collecting, organizing and analyzing data for social studies courses.

They take a definite pride in their community. The kids come to me and say, "I saw a Georgian *house . . ." They are observant and more aware of the community.*

—Teacher Interview, *Evaluation Report* research

It is there—it is in the community. The kids are familiar with it. [Architecture] is very cost effective—all you have to do is walk.

—Teacher Interview, *Evaluation Report* research

Kids become very responsive to local examples. If you want to see a sudden change, you deal with something in a general way and then, all of a sudden, the [building students know] comes up! They really talk about the local examples.

—Teacher Interview, *Evaluation Report* research

I didn't expect kids to be as enthusiastic. Kids come in and describe what they have seen in the area or while traveling. I didn't expect that they would walk out of class and use [architecture] beyond the academic setting . . . I can't tell you how many parents have talked to me about what I'm doing.

—Teacher Interview, *Evaluation Report* research

[Architecture] has reinforced and made more personal what I generally teach—it has added another dimension to the kids' lives. It has acted as a good diversion from the traditional curriculum. It has helped to build some personal bridges with the kids. The visual element has had an impact. It helps kids to carry things with them.

—Teacher Interview, *Evaluation Report* research

Because we're looking at a building, the students don't see me as the authority—there is a more balanced exchange. It breaks down that barrier between students and teachers. It encourages students to do more thinking on their own. I'm more aware of constantly relating what the students are doing in class to their own lives . . .

—Teacher Interview, *Evaluation Report* research

PERSONAL

Architecture is a catalyst for lively class discussion because students experience buildings as part of their everyday lives and are able to comment and contribute from their own, personal point of view. Teachers found that this familiarity and confidence with the subject made it easier for students to think about broader patterns—how a typical plan for a house expresses family relations, or how the inside of the town hall reflects the concerns of government.

Teachers related familiar architectural surroundings with more distant, less approachable topics in order to personalize course material for students. They linked their students' experience at home and in the community with past ways of living. The physical layout of neighborhoods, the school, and other familiar places provided a source for learning about designing houses, interpreting sociological phenomena, or describing the interactions of characters in a story or novel.

Since I emphasize literature, it has been helpful for the students to have a visual connection. [Architecture] makes ideas more concrete. It has been helpful in writing assignments.

—Teacher Interview, *Evaluation Report* research

What [architecture] can do is make kids aware that history is not just something in a book. They can see it . . . it allows you to draw parallels with things they can see.

—Teacher Interview, *Evaluation Report* research

Architecture was an area where a number of kids really came into their own. I do find kids who are very task-oriented—they don't like it very much. If you have a person who is academically very talented and has a broad interest in things, he can really get turned on. Kids who have difficulty reading can read a building. They were on the same level as everyone else. Some kids who are normally reticent about contributing wanted to say something. A couple did more than I asked them to—they asked for more.

—Teacher Interview, *Evaluation Report* research

TANGIBLE

The concrete, physical reality of architecture helped students who experienced difficulty with complex, abstract concepts. Teachers discovered they could use pictures of buildings to represent course-related themes and issues in a tangible way that was easier for some of their students to understand.

Architecture provided opportunities to set up comparisons between visual images and topics covered in class. Buildings helped teachers explain concepts, giving visible expression to the mood and setting of a story, or the characteristics of a literary movement, such as Romanticism. They also depicted, in tangible terms, the impact of the Industrial Revolution, the impetus of a political phenomenon such as imperialism, and the psychological stages of growth.

Architecture also worked as an approachable topic for students who were beginning to develop their skills in the creative arts, serving as a starting point for an assignment to write a story or create an abstract design.

A key to successful teaching is variety. In history, [architecture] gives [students] a sense of what was going on by looking at the buildings —it illustrates the values of the times.

—Teacher Interview, *Evaluation Report research*

It has increased my ability to use visual materials to teach and elicit responses from students—the ability to analyze and relate to context and social events. I had used visuals quite a bit but always telling something rather than requiring students to analyze and compare and contrast. I use filmstrips differently now.

—Teacher Interview, *Evaluation Report research*

VISUAL

The visual aspect of architecture offered a change of pace from verbal learning, allowing students to use their eyes, call upon their visual memories, and store information with images. The students' response to visual imagery was so positive that teachers experimented a great deal with its potential for learning. They presented pictures of buildings as "problems" to be solved through a knowledge of the course material. This required students to organize information they had read or heard in class—about historical trends, sociological phenomena, economic theory, government practice—and correlate it with the visual evidence (in the form of a local building or buildings) before them.

In some courses buildings became visual analogies for the structure of a paragraph, the chronology of history, or the dynamics of social relationships. In others, they provided opportunities for students to practice course-related skills in visual terms: recalling, categorizing, describing, comparing, interpreting. In subjects where discriminating detail is important, students sharpened their skills by noticing and naming the parts and features.

The fact that architecture is local, familiar and visual makes it a useful tool for the practice of classroom teaching. However, buildings are also representations of peoples' values and experience. As such they offer a *resource for learning* as well as instruction—a way of helping students comprehend issues and concepts that are important to understanding the content of their academic courses.

PART TWO

ARCHITECTURE, A RESOURCE FOR LEARNING

Architecture is a broad topic, encompassing many facets of the humanities and the arts. It is a prism, reflecting in built form the priorities of past civilizations, present values, ways of life and relationships among people, human creativity and universal human needs for shelter and for individual expression.

Architecture is also a practical art, bound by considerations of geography and climate, technology and materials, economics, and the physical, psychological and social requirements of its occupants.

Teachers in *Architectural Heritage Education* experimented with architecture, looking for ways to relate it to their own disciplines. They pulled the subject apart to analyze its potential for helping students understand topics and themes for art, social studies, the language arts or industrial arts courses.

Following is a summary of the various ways teachers viewed architecture as a resource for learning about the spirit of an era, human creativity, associations, cultural values, social relationships, or historical chronology.

CAPTURING THE SPIRIT OF AN ERA

Changing Ideals

Architecture presents a picture of broad patterns in human perception and experience. And, indeed, when the underlying principles that govern how a building should look undergo a major change, then a fundamental shift in how humankind arranges its view of the world can be seen at work. Thus the switch from the classical aesthetic of harmony, balance and order to the medieval—more oblique, exuberant, and spiritual—reveals a corresponding change in the outlook, or spirit, of these eras. Similarly, Renaissance, Romantic, or Modern ideals are captured in the architecture of their particular times, leaving for posterity a valuable, visual document for interpreting and understanding the people of the past.

Changing Styles

Within the relatively narrow frame of a few decades, a style of architecture catches the "look" that appealed most to its contemporaries. In a very vivid way these preferences in style express the priorities and conditions of a particular time —as the simple, reserved *Georgian* style reflects the colonial era, or the frivolity of the elaborate and eccentric *Queen Anne* reflects the late 1800's. Both of these styles, and the many other examples that make up the history of architecture, show not just fashions that were popular in the past, but give us clues to what the physical surroundings of the colonists or Victorians looked like, and the concerns of the society and individuals who experienced them.

Changing Sources in Architectural Imagery

Architecture is a cumulative heritage: there has always been a storehouse of visual imagery for successive generations of builders to draw upon as they explore new directions in designing and decorating buildings.

The architectural styles of the past are symbols evoking the times, events and values of the cultures in which they evolved; consequently when old images appear in new styles, the associations between the two eras bear close scrutiny. It is significant that the American designers who fashioned the *Greek Revival* style in the Jacksonian Era were inspired by the temples of Ancient Greece; and that the *Colonial Revival* style of the late 19th century had origins in the architecture of our own colonial period. Most other styles incorporated images from the past and can be "read" through this language of associations for clues to the aspirations, interests, and priorities of their times.

EXPRESSING HUMAN CREATIVITY

A Work of Art

Architecture is another medium for human inspiration. Like painters, sculptors, composers and writers, the designers of buildings are creative interpreters of their times. Their works—the temples of Ancient Greece, Gothic cathedrals, Renaissance palaces—rank with paintings, sculpture, music and literature among the monuments of Western civilization. This tradition—the fine art of building—continues to be practiced with skill and imagination and can be found everywhere as a visible link in the present to the ingenuity of artisans and artists of the past.

A Language of Design

Architecture is an accessible, ubiquitous and rich expression of the components of design. Pattern, proportion, texture, color and form are balanced, contrasted, emphasized or harmonized in every architectural example. A selection of diverse buildings may illustrate clearly how different approaches to design are used to achieve different effects—and a deliberate visual chronicle of these changing effects can portray major shifts in design and aesthetic trends throughout the history of art.

A Practical Art

A building is a useful study in the relationship between creativity and invention. Although it is a fine art, architecture is also concerned with exclusively practical considerations: the demands of a climate, the logistics of a site, the availability of materials, money and technology. It is also constrained by other factors, such as economics, the functional requirements of a building's use, and the social and physical well-being of its occupants. Finally, in a very graphic way, buildings document the realities of the design and construction trades as they are practiced—legal considerations such as zoning laws and building codes, financing arrangements, contracting, and sales.

MAKING ASSOCIATIONS

Analogies

Everyone responds to the look of a particular building or the appearance of a room. They can always find words to describe this effect—cold, intriguing, forbidding, friendly, brash, impervious. These associations between the way architecture looks and how it makes us feel suggest a vocabulary for characterizing other things as well: attitudes about ourselves, others, and human interrelationships, the personalities of characters in a book or the mood an author conveys, the point of view of a people and their times, the qualities of a particular painting.

Inspiration

Architecture is a common part of human experience. Buildings not only evoke feelings or moods, but also memories of people, events from our past, other places. This evocative quality in buildings can inspire personal expression in the arts—the starting point for creating a painting or sculpture, photography or writing, a design project or a musical piece.

SUGGESTING CULTURAL VALUES

Conscious Messages

The architectural exteriors of civic institutions, such as banks, prisons, libraries or private clubs, are deliberately "coded." They contain a great deal of information about the institutions' position in a society as well as the activities that take place inside. The kind of architectural detail, nature of the materials and their workmanship, and placement of doors and windows in these buildings communicate various messages to the public: reliability, exclusiveness, authority, prosperity, welcome. A public building which gives an ambiguous message may deserve a closer look.

Collective Symbols

Societies often indicate which aspects of their culture are most significant to them—religion, commerce, a certain form of government—by ascribing great importance to the buildings that house them: cathedrals, temples or churches, skyscrapers, palaces or town halls. Through their siting, size and appearance these buildings will physically dominate a community. The absence of this kind of architectural symbol can be suggestive of the nature of a particular society or community as well.

Vested Symbols

Certain kinds of buildings—castles, palaces, a seat of government—are abstracted from their physical reality and become metaphors for the beliefs, values and aspirations of a society. A notable example of this form of architectural symbolism is the American home, which authors, politicians, social reformers and writers in the popular press have used to convey many meanings: an emblem of democracy, proof of private initiative or thrift, a sign of security and strength of the family, manifestation of opportunity and striving, or, particularly in the case of the extravagant mansions of the late 1800's, testimony to vulgar display in the face of poverty.

DISPLAYING SOCIAL RELATIONSHIPS

Physical Needs/Social Needs and Attitudes

Shelter is a universal necessity of humankind. Its physical form reveals a great deal about the realities of life in a particular society: the nature of the climate, available technology, the mobility of the population, the level of security it requires. The African hut, Indian pueblo, and American suburban house are all responses to the universal need for shelter in the context of their places and times.

Further information about a particular society's attitudes toward privacy, cooperation, socialization and hierarchy can be obtained from the way the interiors of these shelters are arranged. For example, very different social priorities are discernible in the medieval "hall" of the Puritan house, the formal Victorian parlor and the modern family room—or the communal spaces of Native American long houses and cliff dwellings.

Social Interactions

Building interiors can be "read" as evidence for different kinds of social interactions. The inside of a house, for example, reveals relations between generations in the size, type and location of its rooms; subtle "barriers" to the entries into private, family areas suggest varying levels of interaction between the occupants and their visitors.

In public architecture—schools, hospitals, town halls, business—the physical placement of the offices are clues to how people in different positions within an organization interrelate; the various ceremonial, public, private and service areas may indicate the differing roles to be played by insiders and outsiders.

Participation

There is some link, depending on the time and place, between the extent to which a group adopts the currently popular architectural style and the level to which it actively participates in a society. For example, people in the past who were physically isolated—farmers in remote villages or new settlers of a region—embraced a new architectural fashion long after its heyday. Typically, they reworked a style according to their own concerns, with the tools and materials at hand. Thus an architectural style on the frontier looked "different" from its counterpart in the city.

Groups that are isolated socially, through cultural, racial, language or religious barriers, tend to participate less in the architectural mainstream. But any adoption of style, however minimal, can be read as a sign of aspiration: the brackets along the roofline of a Victorian-era worker's cottage, or the store-bought American furniture in a turn of the century tenement, are the visible evidence of a desire to join and belong—the beginning of assimilation.

Status

People often display their economic and social position in architecture. Through the visible language of building design they follow, as far as they are able, the conventions in their society that indicate status. Expressing status may involve the size and location of a building, the materials used to build and decorate it, the relative age of a structure, or its ornamentation.

REFLECTING HISTORY

Chronology

Architecture provides a visual parallel to historical chronology. At each juncture it encapsulates an individual's response to the social, political, economic and cultural conditions of his times. Buildings tell the story in an immediate, visual way of the history of people and their aspirations: European, world, ancient, medieval, local, or American. They depict, for U.S. history, the settlement of an unknown continent; the Rationalist thought that underlay the American Revolution; the spirit of the New Republic and its frontier; the light—and shadows—of the Industrial Revolution; the concerns of a post-industrial world power.

Interpretation

Because it is another form of historical evidence, architecture can be investigated for information about the past. Buildings represent the complexity and texture of history, and they raise useful questions about conventional or one-sided characterizations of historical time periods. There is a paradox, for example, in the shiny, "modern" architecture of the Depression, the exuberant, eccentric buildings of "dour" Victorians, or the imperial Roman monuments of the reform-minded Progressive Era.

Context

Buildings exist physically as well as in time. They are a way to visualize the surroundings of the people of the past. They can, for example, present the context for the personal lives of prominent historical figures. And the legacy of buildings erected by local people—settlers, farmers, captains of industry, factory workers, foreign immigrants—is an ongoing manifestation of that community's participation in the broader trends of national history.

PART THREE
ARCHITECTURE IN THE CLASSROOM AND COMMUNITY

Architecture can be an ideal resource for teaching. It is local, accessible, available, and "free." However, using architecture involves finding useful examples, particularly local ones, and establishing how they connect with course topics and themes. Materials in this section offer practical help with both tasks.

Finding Local Examples

The sets of architectural drawings which follow can be used as guides for finding similar local buildings—the sketches include verbal as well as visual clues. Some communities will have all of the styles represented in the drawings, most will not. This, itself, is a significant factor in the community's history and the way its architecture can be used.

The drawings represent major trends in European and American architecture and are arranged in chronological order: first, European; then American. As prototypes they represent broad shifts in architectural expression over time. The dates for the American styles are *typical* of Massachusetts houses; *approximately correct* for other parts of the Northeast; and *needing adjustment* when used in other sections of the United States.

The drawings can be copied for classroom use, but it is also important to involve students with local community examples—through slides, photos or field studies. Most of the over 2,000 high school students participating in *Architectural Heritage Education—after practice in using visual and verbal clues*—have been able to recognize styles, link them broadly with date periods and find examples in their own and other communities.

Connections With Course Topics and Themes

The 24 teachers in the AHE pilot designed their own curriculum applications, individualizing them to their course(s), students and community. However, all of their applications took advantage of the special qualities of architecture as a teaching and learning resource which are outlined in Parts One and Two of this report.

For further help in establishing the connections between your community's architecture and your course, consult the *Resource Guide/ Architecture* at the end of this report. Each of the six sections of the guide briefly explains a type of architectural emphasis teachers have made, followed by an annotated list of selected sources for more information.

European Roots

Classical: Greek influences

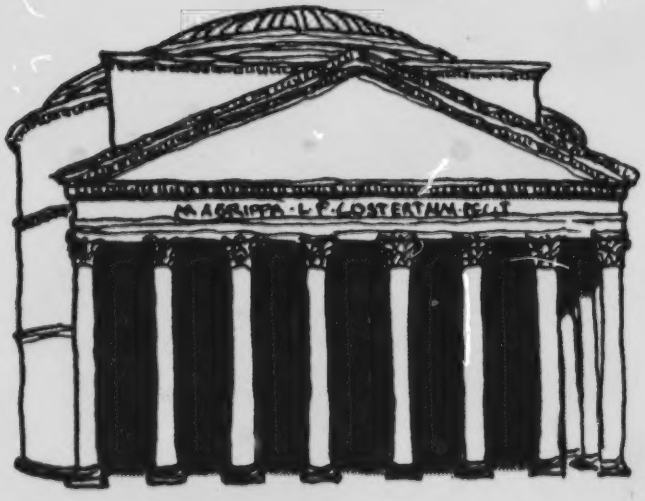
Illustration shows a symmetrical Greek temple with narrow front and a low gable roof.

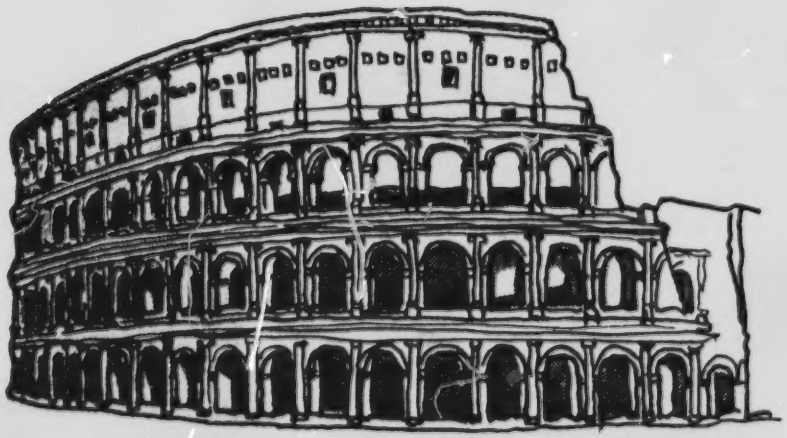
Greek classical elements shown are

- **-large triangular pediment**
- **-three-part entablature with**
  - **cornice**
  - **frieze**
  - **architrave**
- **-rows of fluted columns with Doric capitals**

Classical: Roman influences

Illustration shows two Roman public buildings of several levels.





Roman classical elements shown are

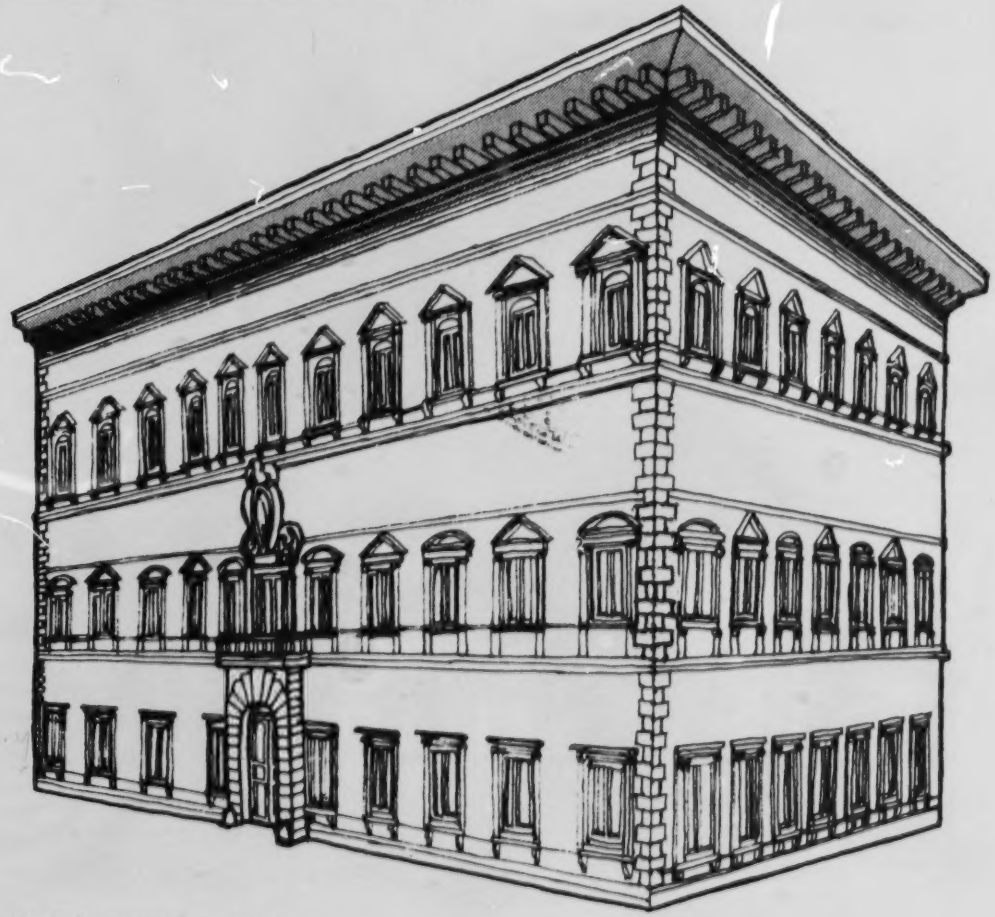
- **-rounded dome on a drum-shaped building**
- **-round arches in rows**
- **-flat columns (pilasters) or half-round columns set between the arches**
- **-string courses (wall cornices) or narrow entablatures marking the divisions between levels**

Other classical features are

- **-large front porch**
- **-columns that have Corinthian capitals**
- **-large pediment**

Classical: Renaissance influences

Illustration shows a symmetrical Renaissance palace with boxy, flat-roofed form.



Some Renaissance classical elements shown are

- **-heavily decorated, overhanging cornice**
- **-round arches**
- **-different classical treatment over windows on each floor**
  - **-small triangular pediments**
  - **-small segmental pediments**
  - **-and shelf-like window caps**

all with small brackets (feet) under the windows

- **-string courses between floors**
- **-cornerblocks (quoins)**
- **-railing (balustrade) over the door**
- **-large keystone at the top of the round arch over the door**

Medieval: Romanesque influences

Illustration shows a stone church made up of boxy and rounded forms with plain walls and a few, deep-set openings.

Other Medieval Romanesque elements shown are

- **-recessed, round-arched openings**
- **-short stubby columns with cushion capitals**
- **-wall buttresses**
- **-rounded towers, often in the center of the building**
- **-corbels under the roof cornices**
- **-finial at the top of the tower**

Medieval: Gothic influences

Illustration shows an irregularly-shaped stone church with upward-pointing roofs and openings for vertical emphasis.

Some Medieval Gothic elements shown are

- **-pointed arches**
- **-square tower**
- **-castellation on top of the tower**
- **-decoration with pointy roofs (pinnacles) on top of tower corners**
- **-drip molds over windows**
- **-tracery inside the windows**
- **-wall buttresses**

Architectural Styles In Massachusetts

ARCHITECTURAL HERITAGE EDUCATION
Developed in the Office of the Massachusetts Secretary of State, Michael Joseph Connolly, Secretary
Funded in part by the National Endowment for the Humanities

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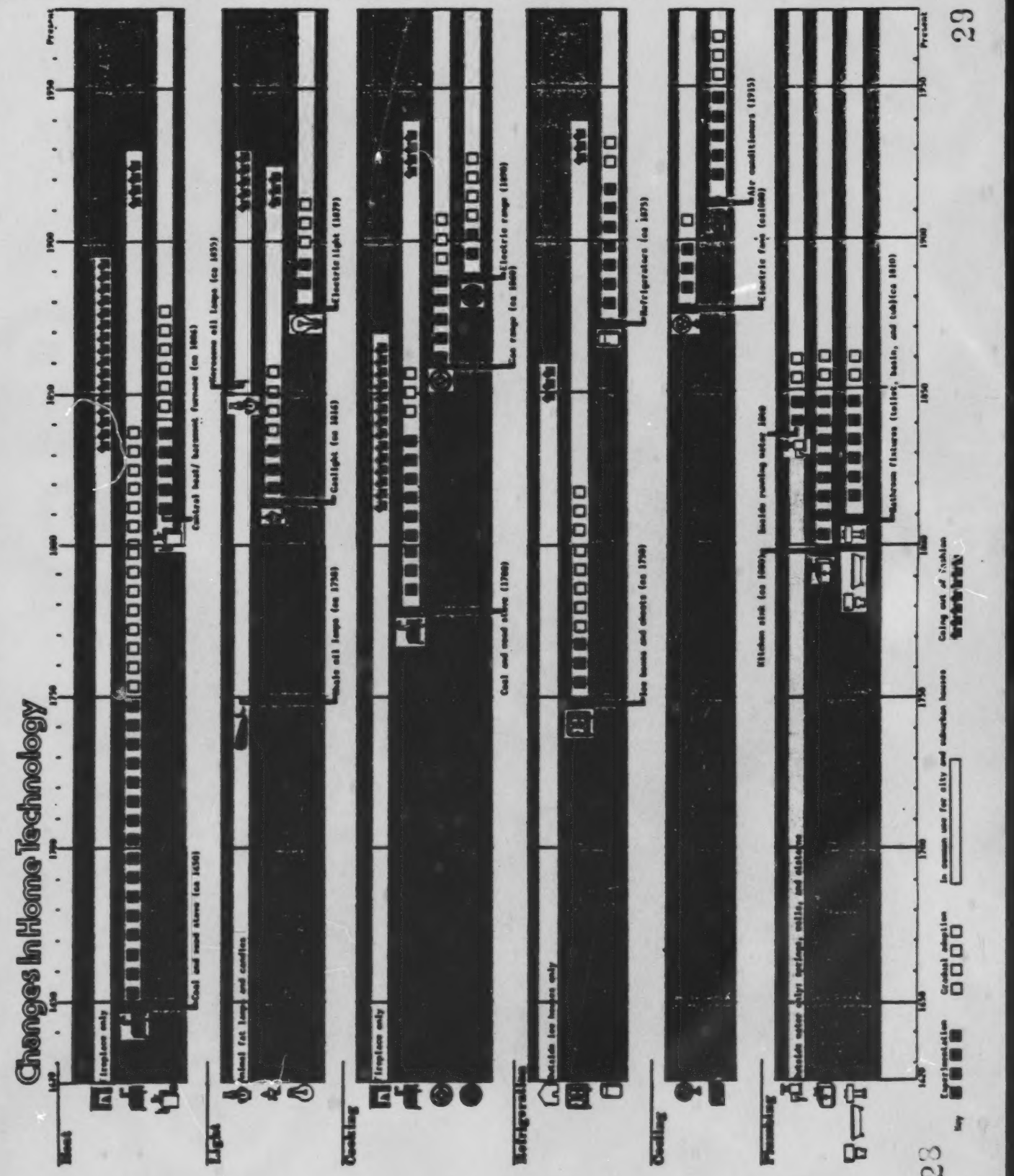

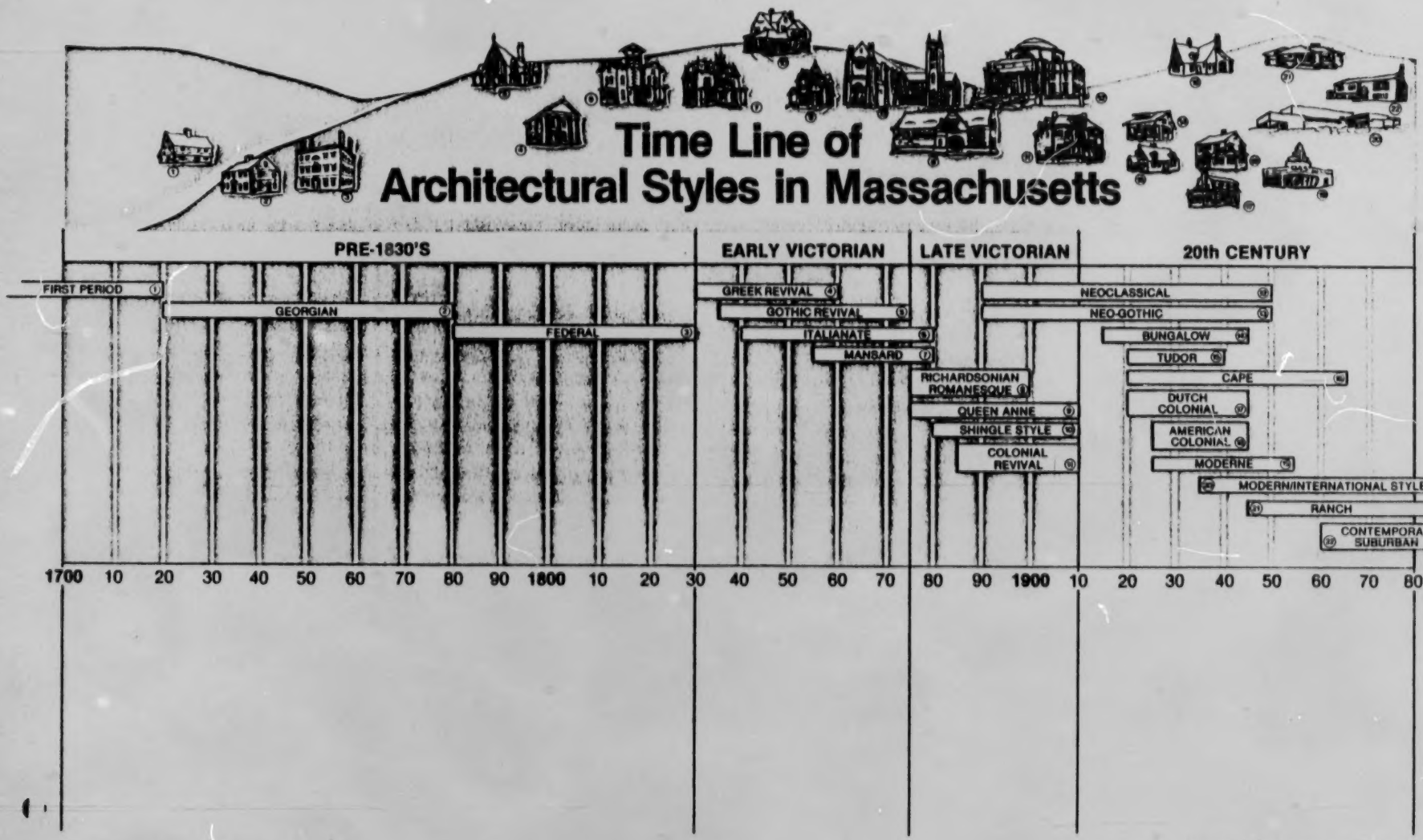

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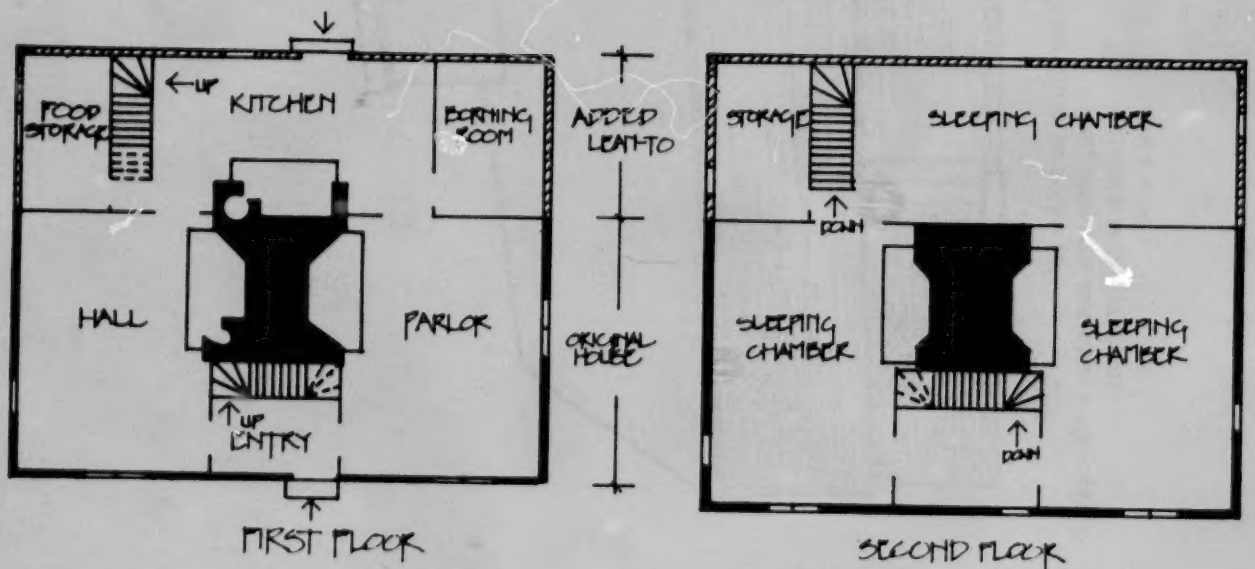
First Period
Georgian
Federal

Pre-1830's Styles

First Period 1625-1720



First Period 1625 - 1720

Illustration shows a plain building built low to the ground, with a very steep, peaked roof.

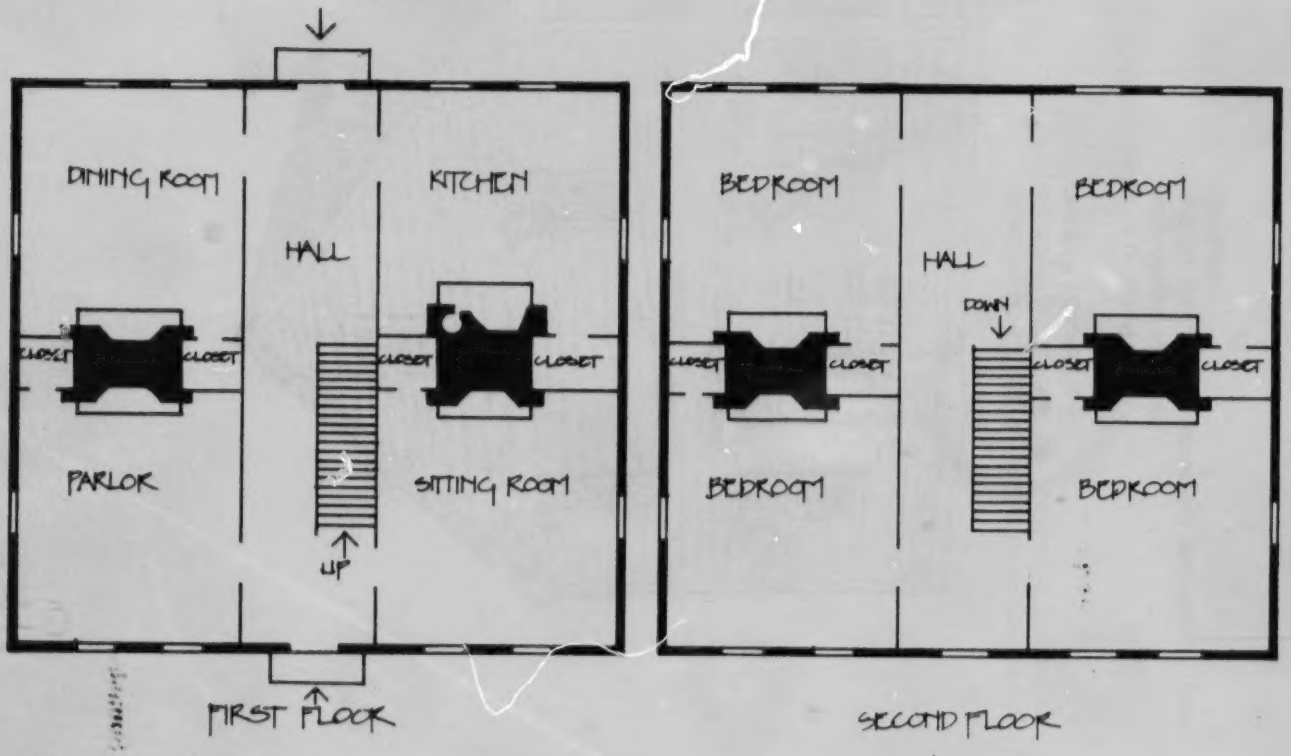
Some things to look for are

- **-large central chimney**
- **-saltbox profile or long, slanting roof at the back**
- **-overhangs in front and on the side walls**
- **-small windows that are unevenly spaced and have diamond-shaped panes**

Other things to notice are

- **-flat, plain trim and narrow clapboards**
- **-pendants at the overhangs**
- **-plain door**

Georgian 1720-1780



Georgian 1720-1780
Simple or vernacular example

Illustration shows a plain, boxy building which is symmetrical and has a minimum of classical trim.

Some things to look for are

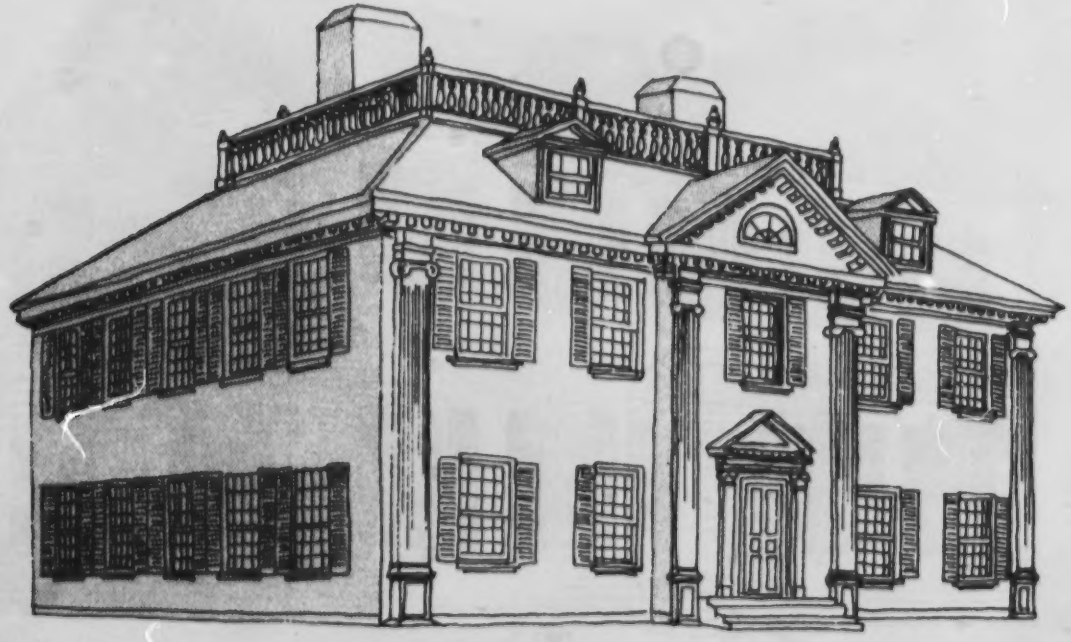
- **-classical trim framing the front door —pediment, entablature and grooved (fluted) pilasters**
- **-house sits close to the ground**
- **-wide side walls**
- **-narrow, almost flat trim along the side edges of the roof (flush eaves)**
- **-windows with many small panes (12/12)**
- **-windows that fit tightly under front roof eaves**
- **-windows with small hip roofs over projecting window frames**

Other things to notice are

- **-large central chimney**
- **-row of glass panes (transom) set directly over the door**

Georgian 1720-1780
High style example

Illustration shows a symmetrical cube-formed building with a high, hip roof and classical details.



Some things to look for are

- **-central doorway framed with classical trim —pediment, entablature and grooved (fluted) pilasters**
- **-tall, fluted pilasters at corners**
- **-decorated cornice at the roof with moldings and other trim**
- **-two, large, squarish chimneys**

Other things to notice are

- **-pediments on dormers and over the central projecting part of the house front**
- **-railing (balustrade) along the rooftop**

Federal 1780 - 1830
Simple or vernacular example

Illustration shows a boxy, symmetrical house with very simple classical trim.

Some things to look for are

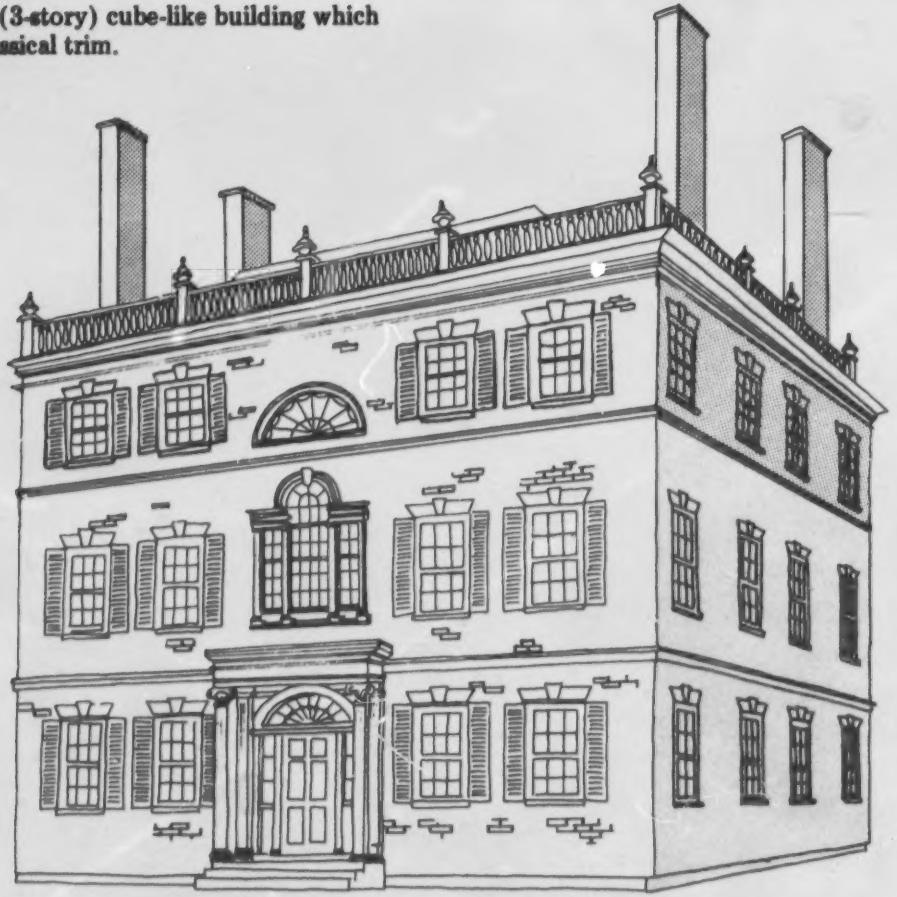
- **-elliptical fanlight that extends over the entire entrance**
- **-sidelights or glass panes which go halfway down the door**
- **-thin chimneys at either end**

Other things to notice are

- **-low foundation**
- **-narrow side walls**
- **-small window panes (6/6)**

Federal 1780 - 1830
High style example

Illustration shows a high (3-story) cube-like building which is symmetrical and has classical trim.



Some things to look for are

- **a very low hip roof hidden by a railing (balustrade)**
- **elliptical fanlight that extends over the entire entrance**
- **sidelights which go halfway down the door**
- **tall, thin, grooved pilasters and tall, thin, fluted columns at the doorway**

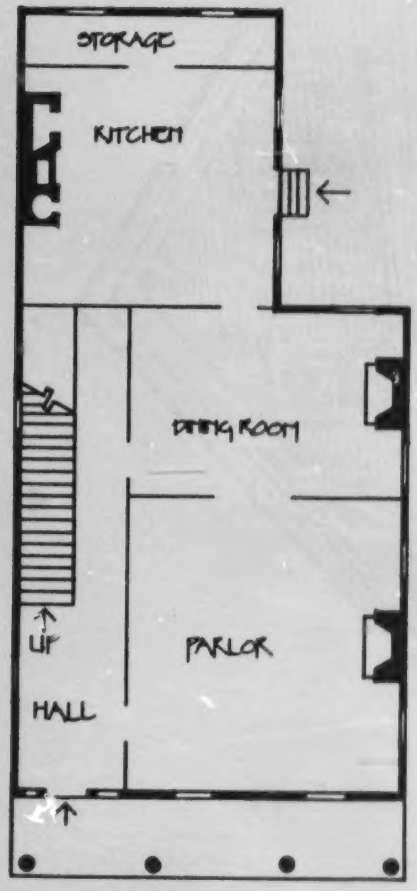
Other things to notice are

- **windows topped by flat window caps with slanted ends**
- **shorter windows on the top floor**
- **pairs of tall, thin chimneys at either end**

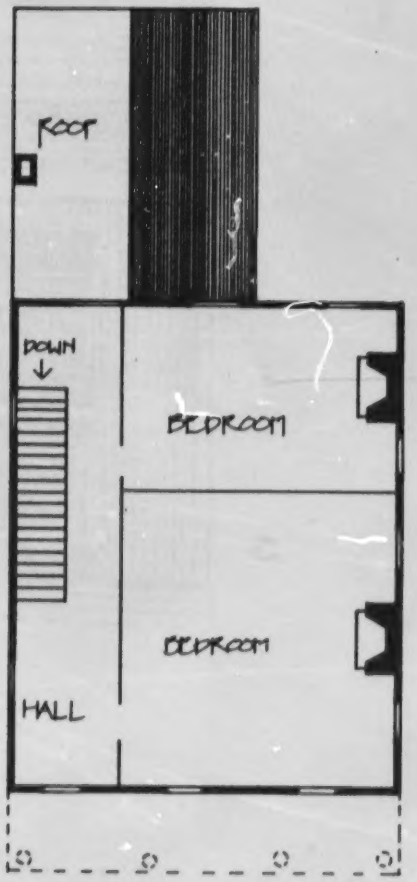
Greek Revival
Gothic Revival
Italianate
Mansard

Early Victorian Styles

Greek Revival 1830-1860



FIRST FLOOR



SECOND FLOOR

APPROX. 10 FEET

Greek Revival 1830 - 1860
Simple or vernacular example

Illustration shows a narrow-fronted building with simple classical trim applied at the roof eaves and in corners.

Some things to look for are

- **-pediment**
- **-entablature at front and side roof eaves**
- **-pilasters at corners**
- **-entrance with a row of glass panes (transom) at the top and long sidelights**
- **-small window panes (6/6)**
- **-entablature and pilasters that frame the doorway**

Greek Revival 1830 - 1860
High style example

Illustration shows a rectangular, Greek temple-like building with a narrow front and simple, classical detail.

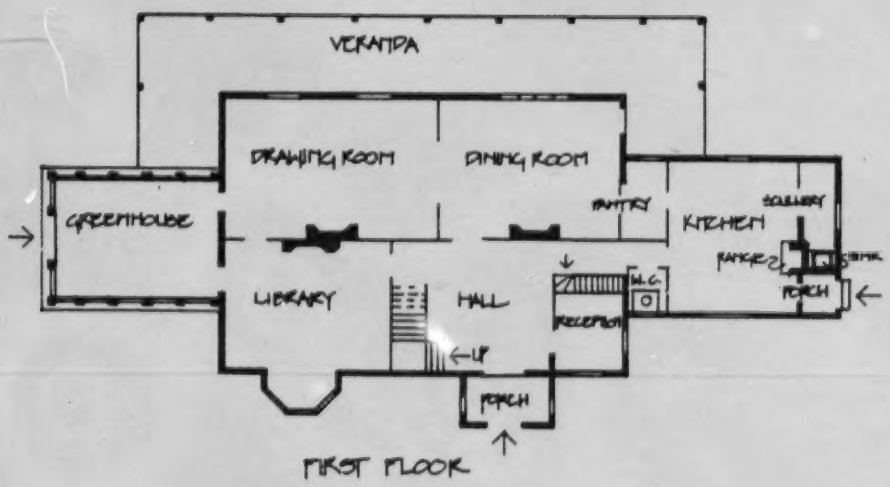
Some things to look for are

- **a large porch across the entire front, with a pediment and entablature**
- **tall fluted columns with no moldings at the bottom**
- **entrance with a row of glass panes (transom) at the top and long sidelights**

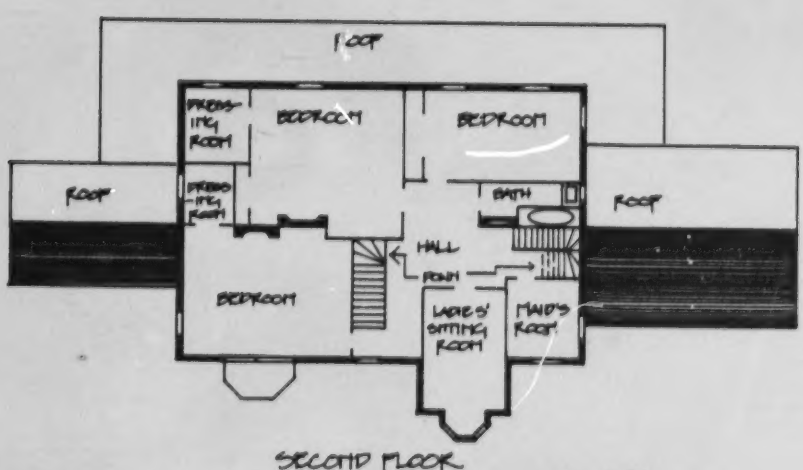
Other things to notice are

- **long first floor windows in the front**
- **pilasters at the corners with long panels inside**

Gothic Revival 1835-1875



FIRST FLOOR



SECOND FLOOR

APPROX. 20 FEET

Gothic Revival 1835 - 1875

Illustration shows an irregularly-shaped building with a complicated roofline and Medieval trim.

Some things to look for are

- **-very steep front roofs**
- **-pointed arches**
- **-vergeboards with lacy, cut-out patterns**
- **-drip moldings over the windows and doors**

Other things to notice are

- **-board-and-batten vertical siding**
- **-Gothic trim such as tracery (at the windows) and finials (at the roof)**
- **-windows with diamond panes**
- **-long porches**

Italianate 1840 - 1880
Simple or vernacular example

Illustration shows a narrow-fronted building with a boxy form and trim that is sometimes based on classical designs.

Some other things to notice are

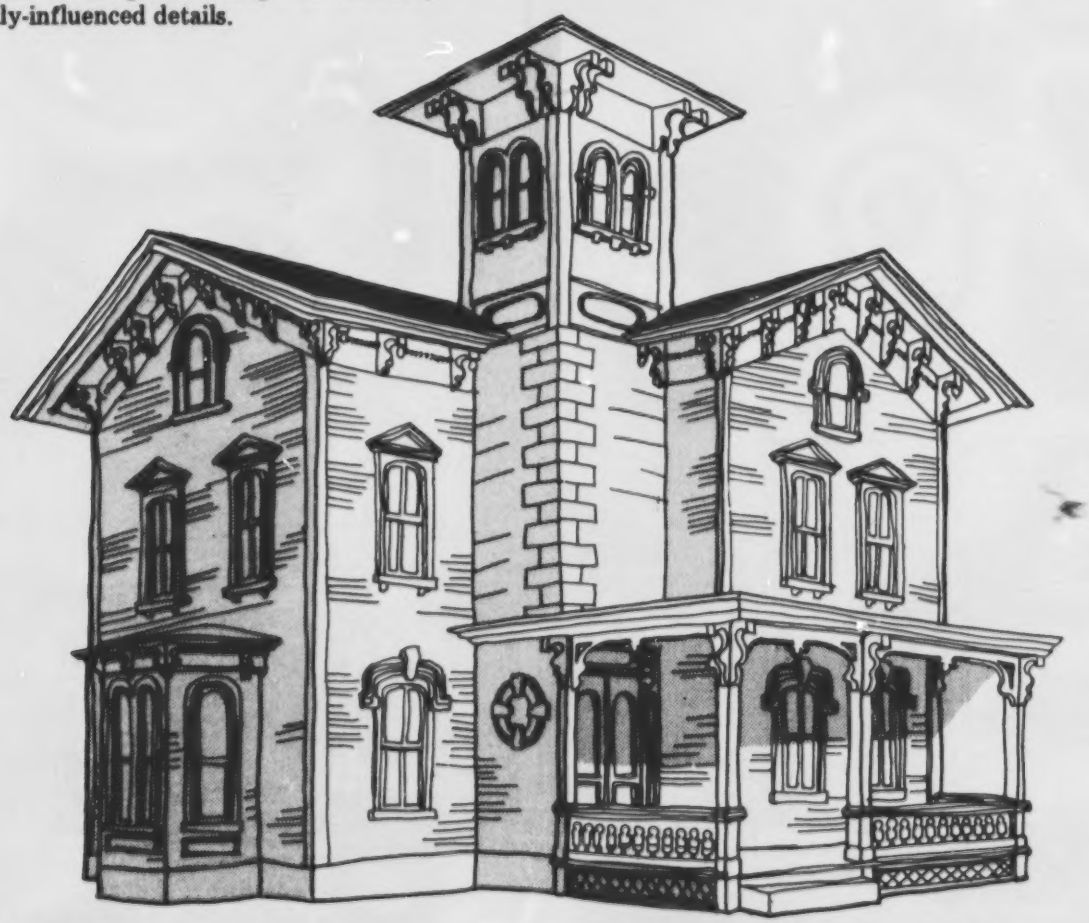
- **-square posts on a long porch**
- **-pilasters at the corners with long panels inside**
- **-one-story bay window**
- **-round arches in the door**

Some things to look for are

- **-brackets at the roof edge, windows and porch**
- **-round-arched windows**
- **-windows with shelves at the top and tiny brackets at the bottom**

Italianate 1840 - 1880
High style example

Illustration shows an "L"-shaped building with a 3-story tower and classically-influenced details.



Some things to look for are

-brackets at the roof edge, windows, tower and porch
-round or segmental-arched windows —some in pairs
-windows with drip moldings

Other things to notice are

-deeply overhanging roof eaves
-other classical features such as cornerblocks, railings (balustrades), pediments and keystones in the arches

Mansard 1855 - 1880

Illustration shows a boxy building with a Mansard roof and classically-influenced trim.

Some things to look for are

- **-Mansard roof which can curve in, curve out or be straight-sided**

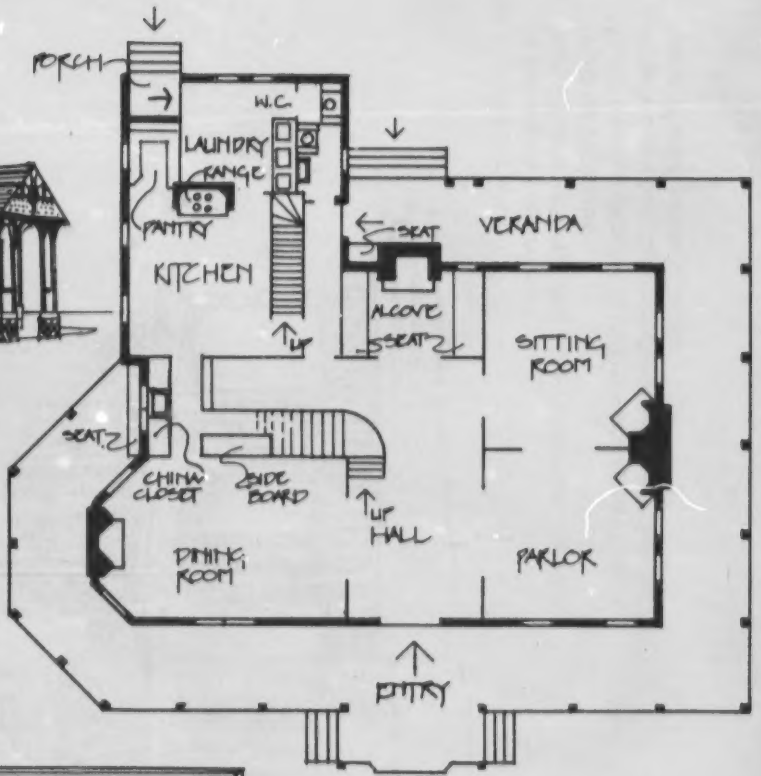
Other things to notice are

- **-Italianate trim**
  - **-brackets at the roof edge, windows and porch**
  - **-round or segmental arched windows —sometimes in pairs**
  - **-windows with drip moldings**
  - **-windows with shelves at the top and tiny brackets at the bottom**
- **-towers and bay windows**
- **-patterned slate on the roof**
- **-roof dormers that are almost flat and have rounded tops**
- **-a low, metal railing (cresting) along the top of the roof**

Queen Anne
Richardsonian Romanesque
Shingle Style
Colonial Revival
Neo-Classical
Neo-Gothic

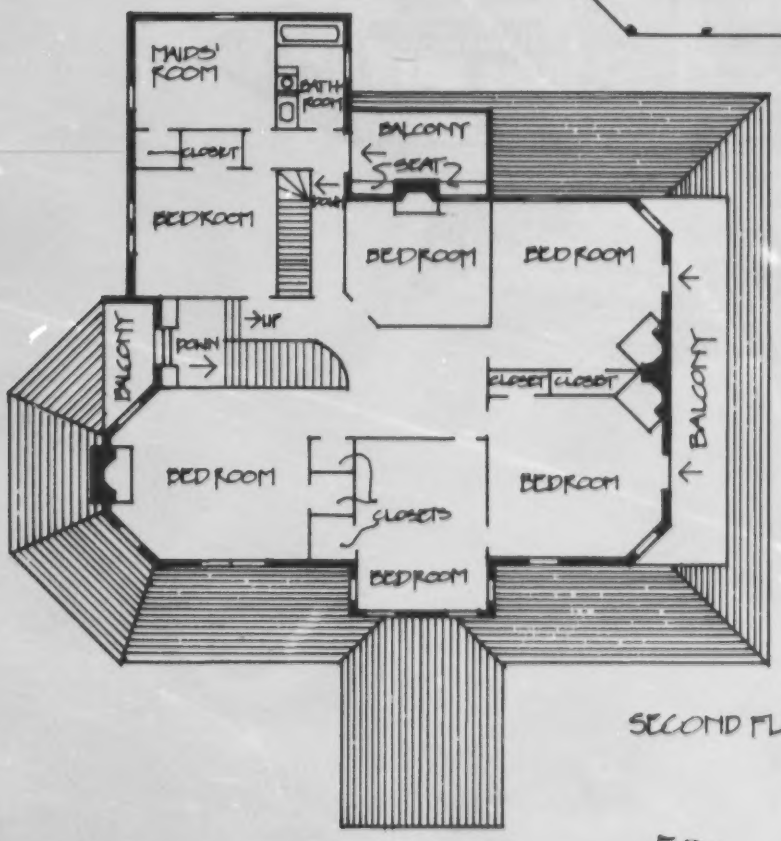
Late Victorian Styles

Queen Anne
1875-1910



CARRIAGE PORCH

FIRST FLOOR PLAN



SECOND FLOOR PLAN

Queen Anne 1875 - 1910
Simple or vernacular example

Illustration shows a building with irregular shapes, a complicated roof, different kinds of materials on the walls and many patterns.

Some things to look for are

- **-tower with a pointed roof**
- **-bay window with slanted sides underneath a rectangular projection**
- **-fancy wooden shingles in different patterns**
- **-vergeboards (hanging from the porch roof) that are made of solid pieces of wood**
- **-porch posts with rounded shapes**
- **-brackets with holes in them**

Other things to notice are

- **-doors with glass in the upper part**

Queen Anne 1875 - 1910
High style example

Illustration shows an irregularly-shaped building with complex and contrasting forms in the roof and walls, and elaborately ornamented surfaces.

Some things to look for are

-many porches in many places, on upper as well as lower stories, frequently wrapping around corners and made with "turned" or rounded posts

-use of many materials for pattern and texture —wooden shingles of many shapes in upper stories, clapboards on the 1st floor, exposed framing (half-timbering), decorated chimneys and carved panels

-small panes in many different arrangements in the upper parts of windows

Richardsonian Romanesque 1875 - 1900

The illustration shows a stone building made up of Romanesque Medieval forms and decorated with Medieval trim.

Some things to look for are

- **-stonework with rough surfaces and contrasting stone trim**
- **-round arches with wide stone trim**
- **-doorway deep inside an arched entranceway**
- **-bands of windows set deeply into the wall and separated by stone dividers**

Some other things to notice are

- **-small towers topped with cone-shaped roofs**
- **-short, stubby columns**
- **-eyebrow roof dormers**
- **-gargoyles and other monsters in stone carvings**

Shingle Style 1880 - 1910

Illustration shows an informal-looking, sprawling building with broad sweeping roofs and a minimum of decorative detail.

Some things to look for are

- **-walls covered completely with wooden shingles**
- **-roofs sweeping down over cave-like porch areas**
- **-broad gambrel or gable roofs**
- **-simple, narrow trim at the roof edges (flush eaves)**

Other things to notice are

- **-stonework with rough surfaces in the first story**
- **-rounded forms: towers, tower roofs, curved window tops (and sometimes sides)**
- **-thick porch posts —shingled or of stone**

Colonial Revival 1885 - 1910

Illustration shows a symmetrical building with a high hip roof and abundant use of over-stated colonial features.

Some things to look for are

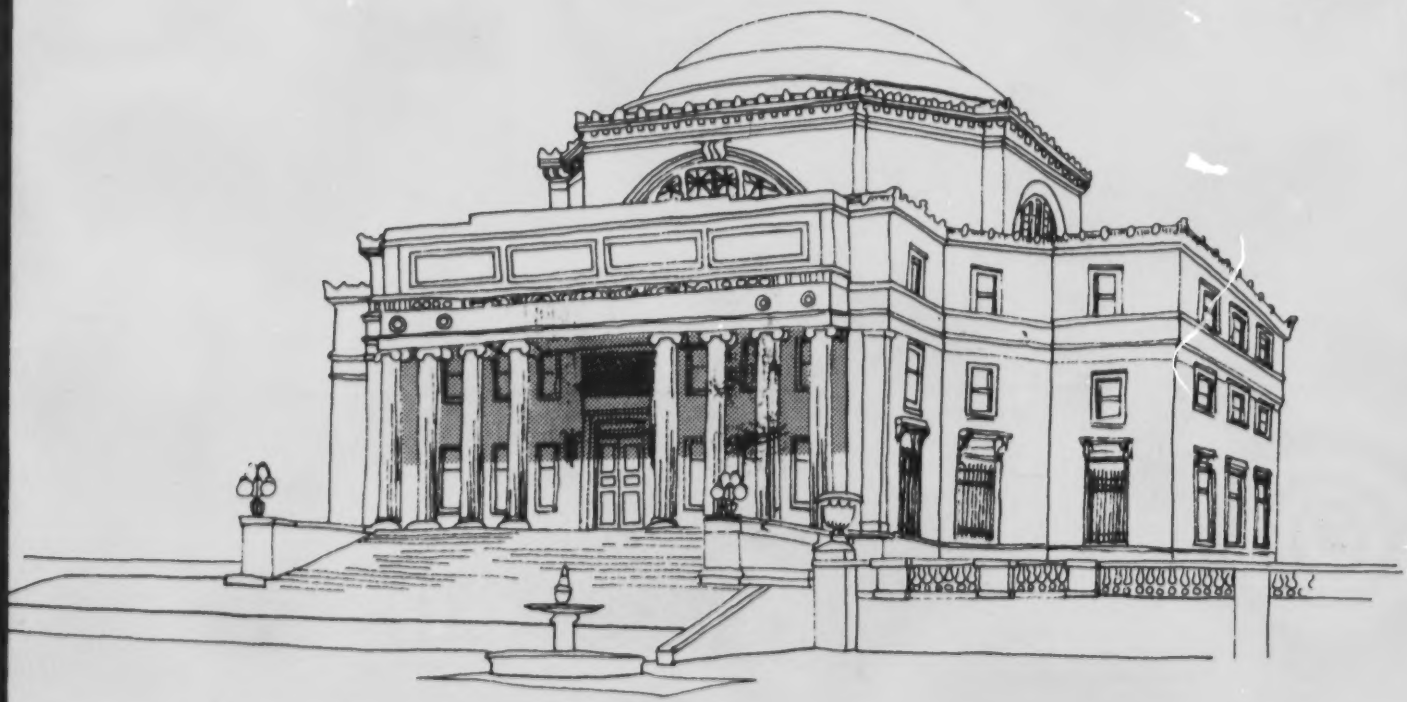
- **-over-sized features —huge dormers, large porches, wide entrances with large fanlight and decorated sidelights**
- **-extensive use of classical details**
  - **-railings (balustrades) over porches and along decks**
  - **-many columns**
  - **-entablature and decoration at cornice**
  - **-corner pilasters**

Other things to notice are

- **-two-story rounded bay windows on either side of the front door**
- **-windows with single panes in the bottom and small panes in the top**
- **-pediments with many shapes, especially in dormers**
- **-Palladian arched windows and oval windows**
- **-smooth columns in the porch**

Neoclassical 1890 - 1950

The illustration shows a public building with large classical features on an imposing, symmetrical, stone structure.



Some things to look for are

- **-dome**
- **-2-story porches with columns**
- **-another story appears above the entablature**
- **-metal grilles —sometimes with a star pattern**

Other things to notice are

- **-decorated entablatures**

Neo-Gothic 1890 - 1950

Illustration shows a large, stone church building with upward-pointing Gothic features to add a vertical emphasis.

Some things to look for are

- **-square towers**
- **-pointed arches with tracery in the windows**
- **-wall buttresses**
- **-rows of windows with stone dividers**
- **-pinnacles rising from the top of the towers**
- **-contrasting stonework**

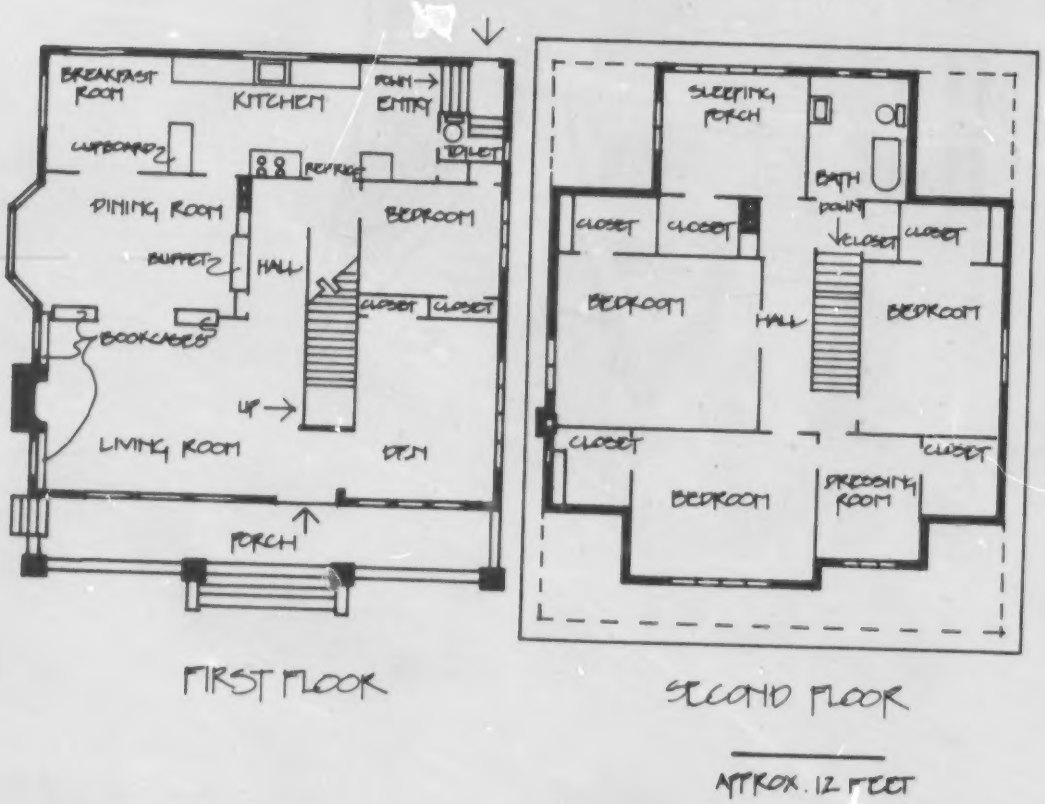
Other things to notice are

- **-drip moldings over the windows**
- **-a rose window**

Bungalow
Tudor
Cape
American Colonial
Dutch Colonial
Moderne
Modern
Ranch
Contemporary Suburban

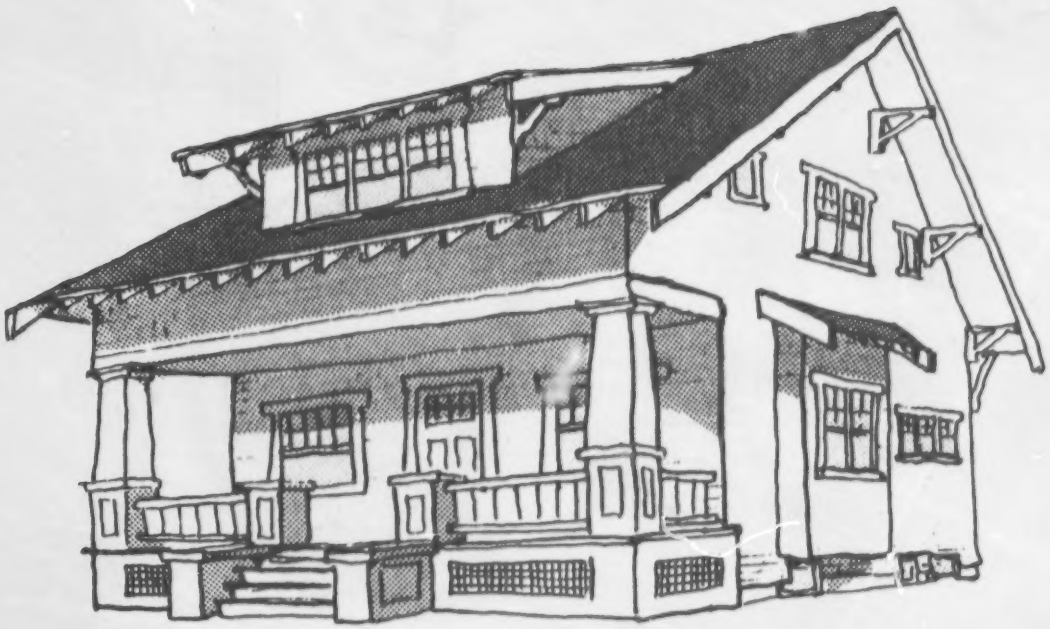
Twentieth Century Styles

Bungalow 1915-1945



Bungalow 1915 - 1945

Illustration shows a small, low building with a wide wall under the roof.



Some things to look for are

- **-large front dormer**
- **-long porch set in under the roof**
- **-overhanging roof edge (eaves) with exposed rafters or rafter-like brackets**
- **-rows of windows**
- **-tapered forms —especially porch posts**

Tudor 1929 - 1940

Illustration shows an irregularly-shaped building with steep roofs that sweep down over low walls.

Some things to look for are

-a mix of wall materials such as wooden shingles, brick, cement and exposed framing with plaster (half-timbering)

-small sun porch or sun room on the side

-pointed arches and other Medieval trim (such as finials)

-groups of windows with small panes —both square and diamond-shaped

-high chimneys

Cape 1920 - 1965

Illustration shows a small, low building with a large roof and very simple "colonial" trim.

Some things to look for are

- **-simple colonial decoration at the doorway**
- **-gable-roofed dormers in the front (sometimes one large dormer)**
- **-large dormer in the back roof slope**
- **-windows with small panes (8/8)**
- **-small sun room or sun porch at the side**
- **-wide shingles or clapboards on the outside wall**

American Colonial
Most popular 1925 - 1945

Illustration shows a narrow building with very simple "colonial" trim.

Some things to look for are

- **-front entrance porch with columns and other colonial details such as a low, elliptical arch**
- **-small sun room or sun porch at one side**
- **-small window over the front door**
- **-paired windows with single panes at the bottom, small panes at the top (6/1)**

Dutch Colonial 1920 -1945

Illustration shows a low building with a large roof and simple "colonial" trim.

Some things to look for are

- **-gambrel roof**
- **-very large front roof dormer and a dormer at the back**
- **-sun room or sun porch at the side**
- **-windows with small panes at the top (6/1)**
- **-wide wall siding (clapboards or shingles)**
- **-porch with columns and an arch**

Moderne 1925 - 1955
Most popular 1930 -1950

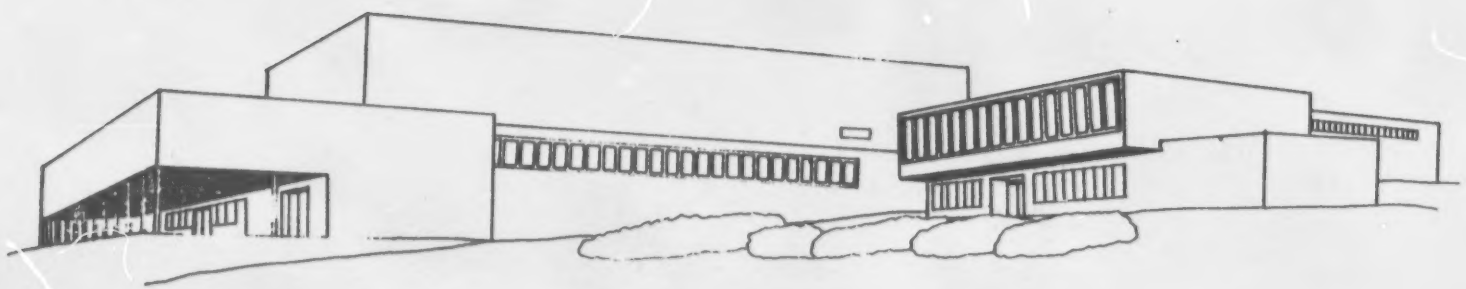
Illustration shows a smooth, sleek gas station with a flat roof, rounded corners and a high tower.

Some things to look for are

- **-rounded corners, rounded shapes**
- **-rows of windows with metal dividers**
- **-towers that consist of a series of blocks that step inward**
- **-a minimum of decoration, made of angles and curves and very flat**
- **-use of shiny metals, glass blocks**

Modern/International Style 1935 - 1980+
Most popular 1955 - 1980

Illustration shows a flat-roofed school building composed of a group of smooth, plain, boxy forms.



79

Some things to look for are

- **-no cornice at the roof and no moldings**
- **-large glass window panes and rows of small windows (ribbon windows) set in metal frames**
- **-overlapping, boxy forms, some of which extend out over the walls, below**
- **-large areas of smooth, concrete walls**
- **-repeated patterns, usually rows of windows**

78

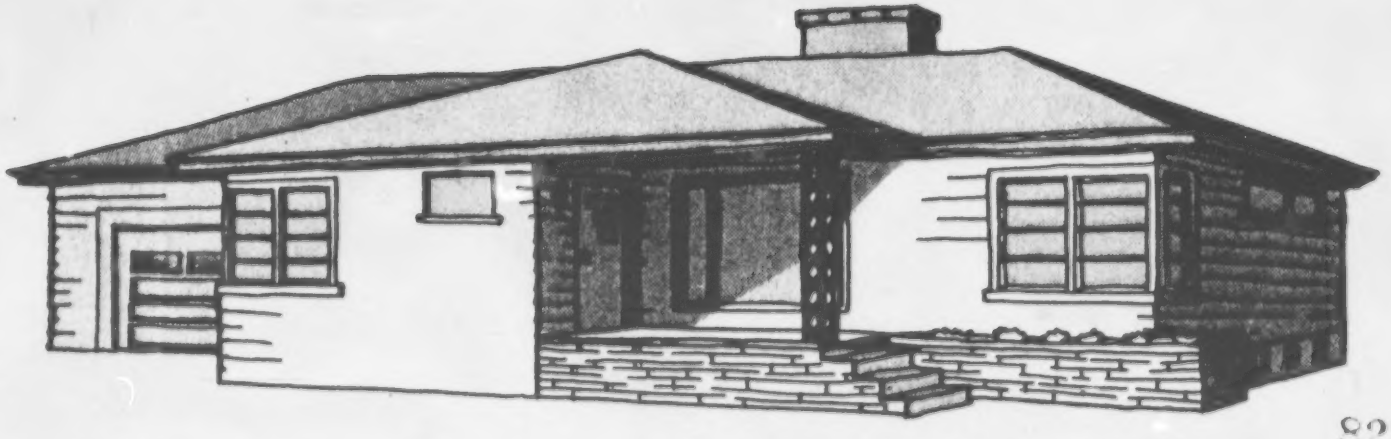
Ranch 1950-present

80

APPROX. 10 FEET

Ranch 1945 - 1980
Most popular 1950 - 1970

Illustration shows a long building with very low walls and roof.



82

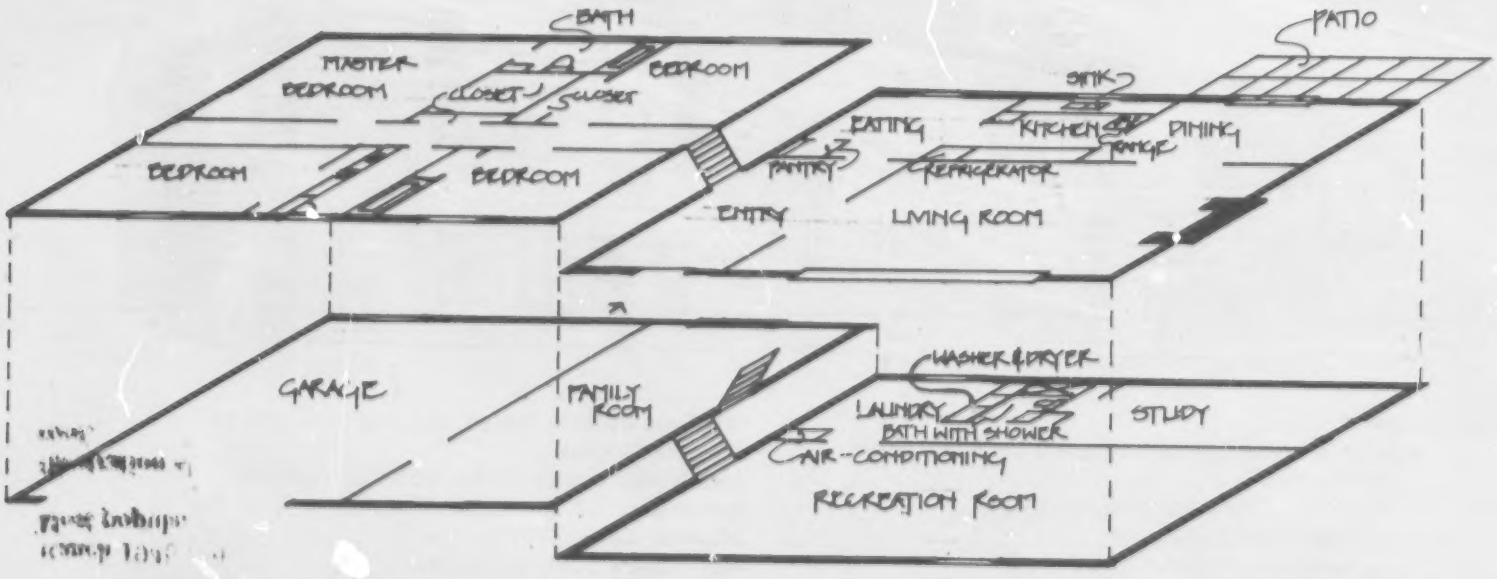
Some things to look for are

-large garage which is built into the house
-large chimney with two broad and two narrow sides

81

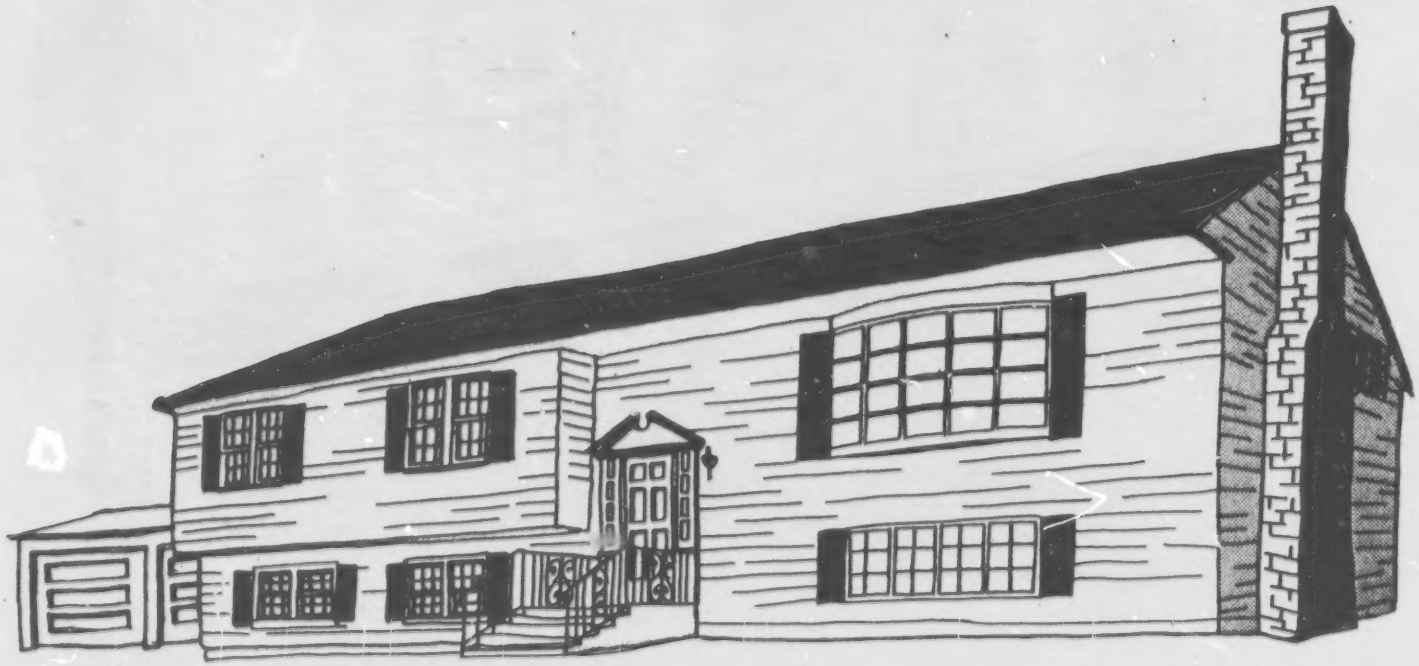
-windows of various sizes —often set close to the roof eaves, including
-3-part picture windows
-corner windows
-row of small windows (ribbon windows)
-plain entrance, often with glass panes in door

Contemporary Suburban 1960 - 1980 +



Contemporary Suburban 1960 - 1980+

The illustration shows a long building with a low roof, more than one level and simple decoration.



Things to look for are

- **-large (two-car) garage built into the house (front or side)**
- **-windows of different sizes and shapes**
  - **-large picture windows**
  - **-bay windows (usually rounded)**
  - **-windows with small panes**
- **-windows close to the ground that give light to basement rooms**
- **-high front steps and doors with fancy panels**
- **-decoration that is colonial, Medieval, or from the Mansard style**
- **-very narrow window shutters**

This *Resource Guide* was compiled as Massachusetts high school teachers, participating in the *Architectural Heritage Education* program (July, 1979- June, 1982), developed ways to use architecture as a teaching tool in traditional courses. Among the disciplines represented were:

Social Studies	*English*	*Art*
American Studies	American literature	Fine arts/art history
Ancient history	World literature	Studio art
Economics		
Government		
Local history	*Industrial Arts*	
Psychology	Architectural drafting and design	
Sociology		
U.S. history		

Each section of the guide briefly explains a type of architectural emphasis teachers have made, followed by an annotated list of selected sources:

Visual Sources For Teaching With Architecture

Using Existing Resources

The Local Connection

Identifying Local House Styles and Other Local Building Types

The American Home

Home and Society, Home and Technology, Planning the Home

Buildings and American Culture

The History Of Architecture

The Language Of Architecture

Responding to Buildings, Architectural Vocabulary

Projects and Activities

Ideas For Building-related Curriculum

Resource Guide/Architecture

An annotated bibliography for teachers of high school courses in the social studies, language arts, industrial arts and art.

Visual Sources for Teaching With Architecture

Visual imagery is ideal for classroom teaching. It references information in a new—and non-verbal— way, allowing students to practice skills in interpreting, analyzing and understanding cultural evidence beyond the opportunities provided through a written text.

Teachers have found visual investigation a useful starting point for class discussion. Through imagery, students are able to correlate their knowledge of an academic subject with their own experience. Architecture has also helped teachers illustrate and clarify important course topics and themes, particularly as they are reflected in familiar surroundings.

For example, teachers involved in the *Architectural Heritage Education* program linked the study of

design phases in the fine arts, such as the Renaissance, with local architectural examples that borrow from the same stylistic tradition *(art).*

the Industrial Revolution with the local factory and workers' housing surrounding it *(social studies).*

Romantic literature with local buildings designed in the Romantic manner—which express the same themes visually *(literature).*

modern house design with past solutions to the problems of heating, light, ventilation and room arrangement *(industrial arts).*

USING EXISTING RESOURCES

Visual resources for teaching that relate directly to architecture include:

existing buildings —houses, schools, factories, the town hall in your community

diagrams —house plans and other line drawings

pictures —drawings, paintings, photographs, filmstrips and color slides of buildings

Adding a visual dimension to a course is inexpensive. Many of these resources are already available in current teaching aids, or can be found in your local library or the archives of historical organizations. All require standard classroom equipment (overhead, filmstrip or slide projectors) or a short trip to the neighborhoods around your school. Examples of visual material that is readily available include:

*Architectural Heritage Education sources**

-a timeline of changes in home technology
-a timeline of architectural styles
-reproducible line drawings of architectural styles in five categories — European Roots, Homes Before 1830, Early Victorian, Late Victorian, and Twentieth Century
-a set of eight typical house plans from 1625 to the present

Textbook Illustrations

-Course texts, workbooks and teachers' handbooks have many architectural images that can be used for classroom discussion and activities.

Filmstrips and other Audio-Visual Aids

-Many of the filmstrips currently available for high school subjects contain pic- exclusively to architecture, (Filmstrips that have been developed for art history, history and American civilization courses are likely sources.

Slide Collections

-Slides of buildings are not difficult to take, but examples may also be found in personal collections of vacation photographs, or in the archives of local historical societies; copies of slides can be made for about fifty cents each.
-Photography classes or clubs are often willing to build slide collections for the school.

*These materials are included in the *Architectural Heritage Education Summary Report* published by the Office of the Massachusetts Secretary of State and also made available to the Education Resource Information Center (ERIC).

The Local Connection

Community architecture has been a key resource in almost every course application developed by teachers in the *Architectural Heritage Education* program. Local buildings are accessible to students and they form a familiar backdrop for their everyday activities. This familiarity can make learning more personally relevant, for when students take a closer look at the "ordinary" they discover connections between themselves, their community, and what they are learning in the classroom.

A community's architecture—homes, stores, factories, civic buildings—reflects the broader patterns of its history. It is a link to the events and trends of the larger world. A colonial house becomes a connection to colonial history, a local factory to the Industrial Revolution, a town hall to the study of government, a railroad station to a discussion of transportation and mobility, a classical design to the traditions of Ancient Greece or Rome. Architecture is also a shortcut to local history. Groups of buildings of a particular style, for example, tell the story of a community's prosperity or decline.

Fashions in how a home, a civic building,—or even a factory—should look occurred within specific spans of time. Identifying the style of a building reveals its times, and, to the careful observer, its cultural context. The history of a particular building is often found in the records of the community —through published histories, maps and the photographs and documents collected at the town hall, library or historical society, or through the research of local historians and the oral tradition of long-time residents.

IDENTIFYING LOCAL HOUSE STYLES

For Visuals ■ For Reading □

Architectural Heritage Education. "Architectural Styles."

Four sets of line drawings of prototypical American styles, with clues for identifying examples. Grouped according to time span: Pre-1830's, Early Victorian, Late Victorian, Twentieth Century.

For Visuals ■ For Reading □

Blumenson, John J. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945.* rev. ed. New York: W. W. Norton and Company, Inc., 1981.

Hardback, $12.95; paperback, $6.75, 120 pages

Order from: W.W. Norton and Company, Inc., 500 Fifth Avenue, New York, New York 10110 (hardback)

American Association of State and Local History, 1400 Eighth Avenue South, Nashville, Tennessee 37203 (paperback)

A compact, portable guide designed to be carried around town. Pictures of each style are keyed by number to an explanatory list of stylistic features. The quality of the photographic reproduction in the paperback edition may cause some confusion.

For Visuals ■ For Reading □

Foley, Mary Mix. *The American House.* New York: Harper and Row Publishers, 1980.

Paperback, $12.95, 299 pages

Order from: Harper and Row Publishers, Inc., Keystone Industrial Park, Scranton, Pennsylvania 18512

Brief introductions to each chapter (The Medieval Echo, The Classic Period, The Victorian Age, An American Renaissance, The Modern House) contain useful ideas for links to course material. Over 300 line drawings accompany the text; the large number of examples may not prove helpful in sorting out "basic" styles.

For Visuals ■ For Reading □

Rifkind, Carole. *Field Guide to American Architecture.* New York: New American Library, 1980.

Paperback, $9.95, 322 pages

Order from : New American Library, 120 Woodbine Street, Bergenfield, New Jersey 07621

Covers 25 styles from 1670 - 1940. The illustrations follow a brief explanatory text. Complex notations on the plans and the flat fronts used in the line drawings require careful attention from the novice reader.

For Visuals ■ For Reading □

Walker, Lester. *American Shelter: An Illustrated Encyclopedia of the American Home.* Woodstock, New York: The Overlook Press, 1981.

Hardback, $27.95, 320 pages

Order from: The Overlook Press, Lewis Hollow Road, Woodstock, New York 12498

Covers 100 styles from Indian pueblos to solar houses. Superb illustrations include line drawings of structural components, materials, stylistic details, and plans. The text should be cross-referenced with a standard work on the history of American architecture.

OTHER LOCAL BUILDING TYPES

GENERAL WORKS

For Visuals ■ For Reading □

Gillon, Edmund V. *Early Illustrations and Views of American Architecture.* New York: Dover Publications, Inc., 1971.

Paperback, $8.95, 295 pages

Order from: Dover Publications, 180 Varick Street, New York, New York 10014

Collections of line drawings illustrating homes, stores, churches, public buildings and institutions from the mid- and late 19th century. Many New England examples.

For Visuals ■ For Reading □

Rifkind, Carole. *Field Guide to American Architecture.* New York: New American Library, 1980

Paperback, $9.95, 322 pages

Order from: New American Library, 120 Woodbine Street, Bergenfield, New Jersey 07621

Helpful chapters on churches, civic and commercial buildings, farm buildings and factories.

For Visuals ■ For Reading □

Robinson, William F. *Abandoned New England: Its Hidden Ruins and Where to Find Them.* Boston: New York Graphic Society, 1978.

Paperback, $9.95, 211 pages

Paperback, $9.95, 211 pages

Order from: Little, Brown and Company, 200 West Street, Waltham, Massachusetts 02154

Covers the historical background and development of major roads and canals, hill farms, schools and churches, mills and railroads. Useful site list and bibliography.

SPECIFIC BUILDING TYPES

For Visuals ■ For Reading ■

Dunwell, Steve. *Run of the Mill.* Boston: David R. Godine Press, 1978.

Hardback, $14.95, 299 pages

Order from: Little, Brown and Company, 200 West Street, Waltham, Massachusetts 02154

Emphasizes the evolution of the New England textile mill and the historical context for its growth and development.

For Visuals □ For Reading ■

Meeks, Carroll L.V. *The Railroad Station: An Architectural History.* New Haven: Yale University Press, 1956.

Out of Print, 203 pages

Covers the history of railroads and the railroad station from its beginnings to the mid-20th century. Emphasis on national, rather than New England, development.

For Visuals ■ For Reading □

Rifkind, Carole. *Main Street: The Face of Urban America.* New York: Harper and Row Publishers, Inc., 1979.

Paperback, $8.95, 267 pages

Order from: Harper and Row Publishers, Inc., Keystone Industrial Park, Scranton, Pennsylvania 18512

A general survey of the downtown districts of small cities and towns that includes a discussion of commercial buildings. Emphasis is national, but there are many early photographs of New England communities.

For Visuals □ For Reading ■

Rothman, David. *The Discovery of the Asylum: Social Order and Disorder in the New Republic.* Boston: Little, Brown and Company, 1971.

Paperback, $8.95

Order from: Little, Brown and Company, 200 West Street, Waltham, Massachusetts 02154

Covers prisons, hospitals, insane asylums, orphanages, and poor farms, focusing on their formative stages before the Civil War. Treats each building type as a physical expression of social control.

For Visuals ■ For Reading ■

Sinnot, Edmund W. *Meetinghouse and Church in Early New England.* New York: McGraw-Hill Book Company, 1963.

Out of Print, 243 pages

Discusses the evolution of the Puritan meetinghouse into the village church, focusing on changes in building design and style from 1640 to 1830. Useful site list.

OTHER SOURCES

Local building exteriors, interiors and plans

See also other sections: *Visual Sources for Teaching with Architecture; Buildings and American Culture.*

The American Home

There is a strong correlation between broad shifts in American lifestyles and the larger context of our work patterns, technology, economic prosperity, personal and social mobility, family interactions, and myths, mores and values—both past and present. The way we use our homes and arrange their spaces, and how houses reflect the world around us, are topics that teachers have adapted for courses in social studies, language arts, industrial arts and art.

HOME AND SOCIETY

For Visuals ☐ For Reading ■

Cohn, Jan. *The Palace or the Poorhouse: The American House as a Cultural Symbol.* East Lansing: Michigan State University Press, 1979.

Hardback, $15.00, 267 pages

Order from: Michigan State University Press, 1405 South Harrison Road, 25 Manly Miles Building, East Lansing, Michigan 48824

Focus: Political and economic context of past myths and realities about American life at home. Many literary references.

For Visuals ■ For Reading ☐

Mayhew, Edgar and Minor Meyer, Jr. *Documentary History of American Interiors from Colonial Era to Nineteen Fifteen.* New York: Charles Scribner's Sons, 1980.

Hardback, $45.00, 304 pages

Order from: Charles Scribner's Sons, Shipping and Service Center, Vreeland Avenue, Totowa, New Jersey 07512

Focus: Styles of furniture and interior decorating. Contains useful illustrations of prints, paintings, drawings, and other documentary evidence of American house interiors. Superb collection of visual material on the 17th, 18th and early 19th centuries.

For Visuals ■ For Reading ☐

Seale, William. *A Tasteful Interlude: American Interiors Through the Camera's Eye 1860-1917.* Nashville: American Association of State and Local History, 1981.

Paperback, $12.95, 288 pages

Order from: American Association of State and Local History, 1400 Eighth Avenue South, Nashville, Tennessee 37203

Focus: Styles of furniture and interior decorating. Illustrated with photographs that document actual interiors from the Late Victorian period. For the careful reader, a valuable guide to analyzing visual evidence.

For Visuals ■ For Reading ■

Wright, Gwendolyn. *Buiding the Dream: A Social History of Housing in America.* New York: Pantheon Books, 1981.

Hardback, $17.95, 329 pages

Order from: Pantheon Books, c/o Random House, Inc., 400 Hahn Road, Westminster, Maryland 21157

Focus: Social/cultural context of American domestic architecture. Covers many different types of homes: tenements, urban rowhouses, mill housing, apartments, suburban and rural houses, housing projects.

HOME AND TECHNOLOGY

For Visuals ■ For Reading ☐

Architectural Heritage Education. "Changes in Home Technology."

Summarizes, through an illustrated timeline, developments in heating, lighting, cooling, refrigeration, and plumbing from 1620 to the present.

For Visuals ☐ For Reading ■

Giedion, Siegfried. *Mechanization Takes Command: A Contribution to Anonymous History.* New York: W.W. Norton and Company, Inc., 1948.

Paperback, $9.95, 743 pages

Order from: W.W. Norton and Company, Inc., 500 Fifth Avenue, New York, New York 10110

Focus: The relationship between technology and society. A selective reading of specific chapters can provide a picture of developments in technology for the home in heating, cooking, sanitation, lighting, cleaning through World War II.

For Visuals ☐ For Reading ■

Handlin, David. *The American Home, Architecture and Society 1815-1915.* Boston: Little, Brown and Company, 1980.

Paperback, $9.95, 545 pages

Order from: Little, Brown and Company, 200 West Street, Waltham, Massachusetts 02154

Focus: Social/cultural context of American house design and planning. Several sections cover specific inventions in domestic technology.

PLANNING THE HOME

For Visuals ■ For Reading ☐

Architectural Heritage Education. "House Plan Packet."

Eight plans for typical homes from 1625 to the present, as well as illustrations of typical building exteriors.

For Visuals ■ For Reading □

Grow, Lawrence. *Old House Plans: Two Centuries of American Domestic Architecture.* New York: Main Street Press, 1978.

Paperback, $5.95, 127 pages

Order from: Universe Books, 381 Park Avenue South, New York, New York 10016

A compilation of plans from 1620 through the present.

Note: House plans can also be found in architectural plan book reprints ordered from Dover Publications, Inc., 180 Varick Street, New York, New York 10014

OTHER SOURCES

Local house exteriors, interiors; architects' renderings and floor plans

See also other sections: *Visual Sources for Teaching with Architecture; The Local Connection*

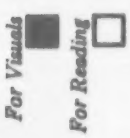
Buildings and American Culture

The buildings of the past—and present—provide a valuable record of the cultural context of the people who have owned, lived in, or designed them. They are a physical expression of our civilization and its Western European roots.

The history of architecture tells the story of changing aesthetic "ideals," which express the consensus of how a building should look. These ideals capture, in a visual medium, the spirit of an age. In America, Medieval, Classical, Romantic and Modern buildings tell a great deal about the way Americans at a particular time ordered their view of the world around them.

Specific styles of architecture—such as *First Period, Federal,* or *Colonial Revival*—are firmly rooted in the social, economic and political conditions of their times. Styles vary in their visual message according to who designed a structure, its particular purpose, where it is located and who built it. To the practiced eye, a building will yield intriguing information about its makers, users and times.

THE HISTORY OF AMERICAN ARCHITECTURE



Architectural Heritage Education. "European Roots of American Architecture."

A set of line drawings of Greek, Roman, Renaissance, Romanesque and Gothic buildings.

Andrews, Wayne. *Architecture, Ambition and Americans: A Social History of American Architecture.* rev. ed. New York: Free Press, 1979.

Paperback, $7.95, 319 pages

Order from: Free Press, Inc., c/o MacMillan Publishing Company, Riverside, New Jersey 08370

Focus: Famous landmarks by famous architects. Covers 1307-1955; does not emphasize historical context.

Burchard, John and Albert Bush-Brown. *The Architecture of America: A Social and Cultural History.* Boston: Little, Brown and Company, 1961.

Paperback, $5.95, 481 pages

Order from: Little, Brown and Company, 200 West Street, Waltham, Massachusetts 02154

Focus: Architectural landmarks in their cultural context. Covers major developments in architecture from 1600-1960, with useful summaries of parallel trends in literature, technology, demography, economics, philosophy.

Fitch, James Marston. *American Building: The Historical Forces That Shaped It.* 2nd ed. New York: Schocken Books, Inc., 1966.

Paperback, $7.95, 350 pages

Order from: Schocken Books, Inc., 200 Madison Avenue, New York, New York 10016

Focus: Topical rather than inclusive survey of architecture. Covers 1620-1965; includes developments in structural systems and non-residential building types as well as house styles.

Gowans, Alan. *Images of American Living: Four Centuries of Architecture and Furniture as Cultural Expression.* New York: Harper and Row Publishers, 1976.

Paperback, $12.95, 498 pages

Order from: Harper and Row Publishers, Inc., Keystone Industrial Park, Scranton, Pennsylvania 18512

Focus: American civilization as reflected by the artifacts it has produced. Discusses objects of all kinds, including buildings, in terms of their cultural context.

Reid, Richard. *The Book of Buildings: A Panorama of Ancient, Medieval, Renaissance and Modern Structures.* New York: Rand McNally and Company, 1980.

Hardback, $19.95, 448 pages

Order from: Rand McNally and Company, 320 Northern Boulevard, Great Neck, New York 11021

Focus: European architecture. Contains useful introductions to four major categories of architectural design, many examples from most Western European countries in the form of line drawings.

Roth, Leland. *A Concise History of American Architecture.* New York: Harper and Row Publishers, 1980.

Paperback, $10.95, 400 pages

Order from: Harper and Row Publishers, Inc., Keystone Industrial Park, Scranton, Pennsylvania 18512

Focus: History of American styles, architects, and landmark buildings. Covers 1500-1970; includes maps, charts, and examples of non-residential building types.

OTHER SOURCES

Local building exteriors, interiors, floor plans

See also other sections: *Visual Sources For Teaching With Architecture; The Local Connection*

The Language of Architecture

Buildings almost always evoke specific responses from their users and viewers. Consequently, students' reactions to a building's appearance can be a fruitful starting point for discussing the world view of the people who built it, or for posing a pictorial metaphor for other kinds of abstract themes. For example, buildings designed in the formal, classical tradition almost uniformly remind people of rational order and calm, composed logic.

Identifying the particular visual details which make a building a classical (or Romantic, or Modern) expression, such as columns, architraves and pediments, gives students practice in analysis, synthesis, and a new language—the vocabulary of architecture.

RESPONDING TO BUILDINGS

For Visuals ☐ *For Reading* ■

Gauldie, Sinclair. *Architecture*. The Appreciation of the Arts Series, vol. 1. New York: Oxford University Press, 1969.

Out of print, 193 pages

Focus: The "ingredients" an architect employs in designing buildings. Chapter 3, "The Roots of Ugliness," and Chapter 4, "The Sources of Delight," may explain students' likes and dislikes in architecture. The author tends to favor modern architecture over Victorian styles.

Note: Many references for design elements in architecture are also listed in *Projects and Activities*.

For Visuals ■ *For Reading* ☐

McKee, Harley J. *Amateur's Guide to Terms Commonly Used in Describing Historic Buildings*. Rochester, New York: The Landmark Society, 1970.

Pamphlet, $2.50, 14 pages

Order from: The Landmark Society of Western New York, 130 Spring Street, Rochester, New York 14608

Illustrates basic terminology for building description in a series of drawings of houses and their plans. Does not include 20th century architecture.

ARCHITECTURAL VOCABULARY

For Visuals ☐ *For Reading* ■

Fleming, John, et al. *The Penguin Dictionary of Architecture*. New York: Penguin Books, 1973.

Paperback, $5.95, 248 pages

Order from: Penguin Books, Inc., 625 Madison Avenue, New York, New York 10022

Includes 2,000 architectural terms, architects, and styles of architecture; some entries are cross-referenced to other definitions. Few illustrations.

For Visuals ■ *For Reading* ■

Harris, Cyril M. *Historic Architecture Sourcebook*. New York: McGraw-Hill Book Company, 1977.

Hardback, $24.95, 320 pages

Order from: McGraw-Hill Book Publishing Company, Distribution Center, Princeton Road, Hightstown, New Jersey 08520

Arranged in alphabetical format. Many illustrations, mostly from European sources. Does not include 20th century architecture.

OTHER SOURCES

Local building interiors, exteriors

See also other sections: *Visual Sources For Teaching With Architecture, Buildings and American Culture, The Local Connection*

Projects and Activities

There are probably as many ideas for student projects and activities as there are local buildings. For example, architecture can be a source for design projects in studio art and architectural drawing, or a focus of visual investigation for research papers, role plays, oral histories, or creative and expository writing.

Teachers who wish to consult publications for ideas for building-related activities may want to take a look at guides to curriculum in local history, social history and geography, which contain many suggestions that can be adapted to include local architecture. Several publications that specifically address architecture as a topic of study are listed below.

IDEAS FOR BUILDING-RELATED CURRICULUM

For Visuals ☐ For Reading ■

Caldwell, Pamela. "A Teacher's Guide to Preservation-related Materials." Washington, D.C.: National Trust for Historic Preservation, 1785 Massachusetts Avenue NW, Washington, D.C. 20036, 1978.

37 pages. Write the National Trust for a copy.

Focus: Archaeology, Architecture and Art, City Planning and Community Study, Field Trips, Local History, Mapping, Museums and Historic Houses. A survey of magazine articles that include many curriculum ideas. Categorized according to the above topics; annotated with a summary of each article and appropriate student level: elementary, secondary, college or general.

For Visuals ☐ For Reading ■

LeClerc, Daniel. "Architecture as a Primary Source for the Social Studies." Washington, D.C.: National Council for the Social Studies How to Do It, Series 2, Number 5,1978.

Pamphlet, $1.50, 8 pages

Order from: National Council for the Social Studies, 3615 Wisconsin Avenue, Washington, D.C. 20016

Focus: Design of buildings. Includes a summary of the principles of design, a brief overview of the history of architecture, and many sample activities.

For Visuals ■ For Reading ■

Olsen, Gary L., et al. *Historic Preservation Education.* Champaign, Illinois: Olsen-Lytle, 1980.

Paperback, $12.95, 155 pages

Order from: Olsen-Lytle, 627½ South Wright Street, Champaign, Illinois 61820

Focus: Designing buildings and communities. Covers activities in aesthetic perceptions, analyzing the local environment and its development, and formulating plans for historic preservation. Can be adapted for high school students.

For Visuals ☐ For Reading ■

Schlereth, Thomas J. *Artifacts and the American Past.* Nashville: American Association of State and Local History, 1981.

Hardback, $13.95, 300 pages

Order from: American Association of State and Local History, 1400 Eighth Avenue South, Nashville, Tennessee 37203

Focus: Material culture as historical evidence. Part II, "Historic Sites as Artifacts," lists many ideas for projects and curriculum connections relating to historic house museums and museum villages. Useful bibliographies.

For Visuals ■ For Reading ☐

Robinson, Judith Helm, et al. "Carpenter's Lace Architivity Cards." Washington, D.C.: Smithsonian Institution and Traceries, 1980.

$3.00 each set, 12 cards

Order from: SITES, Smithsonian Institution, Washington, D.C. 20506

Focus: Victorian houses. Twelve "activity cards" with brief explanations of styles, interiors, house construction, or advertising.

Note: The December, 1981 issue of *Art to Zoo,* a Smithsonian publication of the Office of Elementary and Secondary Education, is devoted to architecture; some activities can be adapted for high school students.

For Visuals ☐ For Reading ■

Weitzman, David. *My Backyard History Book.* Boston: Little, Brown and Company, 1975.

Paperback, $5.95, 128 pages

Order from: Little, Brown and Company, 200 West Street, Waltham, Massachusetts 02154

Focus: Family history, local history. Two activities relating directly to architecture ("Collecting Old Buildings" and "History in a Small Way") can be adapted for high school students.

For Visuals ■ For Reading ■

Weitzman, David. *Underfoot: A Guide to Exploring and Preserving America's Past.* New York: Charles Scribner's Sons, 1976.

Paperback (Encore edition) $1.95, 192 pages

Order from: Charles Scribner's Sons, Shipping and Service Center, Vreeland Avenue, Totowa, New Jersey 07512

Focus: Material culture as historical evidence. Contains a chapter on historic architecture, architectural photography, and building models.

For Visuals ■ For Reading ■

Wilson, Forrest. *Architecture: A Book of Projects for Young Adults.* New York: Van Nostrand Reinhold Company, 1968.

Out of Print, 96 pages

Focus: Architectural design. Thirty-three short projects on the principles of building and designing old and new architecture. Many are suitable for high school students.

OTHER SOURCES

See other section: *Visual Sources For Teaching With Architecture.*